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Seiji Ozawa and the Boston Symphony Orchestra: A 25-Year Partnership

BSO Archives



Now in his twenty-sixth season as the Boston Symphony Orchestra's music director, Seiji Ozawa this year surpasses Serge Koussevitzky as the longest-serving music director in BSO history. To celebrate Mr. Ozawa's twenty-fifth anniversary as music director, the BSO Archives has mounted an exhibit in the Cohen Wing display cases examining and illustrating not only many highlights of his tenure with the BSO, but also his education and early life, his experiences as a student at Tanglewood, and his appointment as the orchestra's thirteenth music director. In addition to items preserved in the BSO Archives, the exhibit also draws on materials lent by the Ozawa family.



BSO Archives

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BSO

Seiji Ozawa Honored by French Government

Last month, BSO Music Director Seiji Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only Mr. Ozawa's work as a conductor but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In his letter to Mr. Ozawa, President Chirac further wrote that "this prestigious distinction...rewards the exceptional talent of a conductor who, at the head of the world's greatest orchestras, has commanded the respect of contemporary composers and made Japanese music known to the West." The honor was conferred on December 19, on which date Mr. Ozawa led the Orchestre National de Paris in a special all-Gershwin program with soloists Joshua Bell, Marcus Roberts, and James Taylor. Mr. Ozawa's recent activities have also included performances of Verdi's *Ernani* at the Vienna State Opera, with soprano Michèle Crider, tenor Neil Shicoff, and bass Robert Scandiuzzi in the principal roles. He returns to Symphony Hall next month for concerts featuring BSO principal flutist Jacques Zoon, violinists Anne-Sophie Mutter and James Ehnes, and his much-anticipated performances of *Madama Butterfly*, the first time he will be leading that opera outside of Japan.

The BSO's Godparent Program

In 1991 the Boston Symphony Orchestra teamed with the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools to form the Boston Music Education Collaborative (BMEC) to revitalize music education in Boston. This pilot program provides eight Boston public schools with in-school music instruction, performance opportunities, and teacher training focused on integrating music as a tool for enhancing learning in all academic areas. Each institution developed its own "signature program" to help teachers with the use of music in the classroom. The BSO's signature program is the Godparent Program, which brings BSO musicians into the schools to work with teachers and students. The musicians in the program each make four visits per year to their designated classrooms, introducing different music concepts, their instruments, and the Boston Symphony Orchestra to the students. As of late last season, the program book has presented profiles of the BSO musicians who give their time and talent to this program. Profiled below is Robert Sheena, who is featured in this week's performances of "The Swan of Tuonela" and who is in his third year of involvement with the BMEC.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, for the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. He was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. Previously with the BSO he was a featured soloist last summer at Tanglewood in André Previn's *Reflections*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and recorded in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz. Of his work as a Godparent he comments, "My involvement with the Godparent Program has at its source one primary motivation: the students' obvious excitement and enthusiasm for the subject of music, my presentation, and especially the oboe. It's particularly rewarding to discover many of them so eager to respond to the questions that I put to them. They are hungry for this knowledge. Furthermore, it challenges me to develop my teaching skills, especially when it is necessary to simplify certain topics for these younger children."

Art in Support of Art

Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with landscape works by artist William Shattuck, on display through February 15. These works represent a two-year exploration of themes in nature and the environment of Dartmouth, the town on the southeast coast of Massachusetts where the artist lives. Born in 1950 and raised in the New York City area, Mr. Shattuck was primarily self-taught until his twenties, when he began studies in painting, printing, and drawing at the Art Students League and the School for Visual Arts. During this time he also worked for the *New York Daily News* and as a freelance illustrator. His work varies in expressive qualities and in media, ranging from charcoal drawings to oil landscapes. He comments, "With this body of landscape work, I've tried to focus on moments formed by color and composition, but most important, translated and enhanced by the ephemeral quality of light." Mr. Shattuck illustrated the 1993 children's book *Moonlight on the River*, written by Deborah Kovacs. His work has been exhibited in the Wiggin Gallery of the Boston Public Library, the Boston Center for the Arts, the Silvermine Arts Center "Art of the Northeast" Invitational Show, at the University of Massachusetts–Dartmouth, and at Mattapoisett's Rogers Gallery and Water Street Gallery. If you are interested in purchasing any of the works for sale, or would like additional information about the artist, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works from the Art Connection.

BSO Members in Concert

BSO violinists Sheila Fiekowsky and Tatiana Dimitriades and BSO associate principal horn Richard Sebring perform music of Haydn, Mozart, and Schumann with violist Christof Huebner, cellist Theresa Borsodi, and pianist Jonathan Bass in a Walden Chamber Players concert on Sunday, January 31, at 3 p.m. at the First Parish of Sudbury Unitarian Universalist in Sudbury Center. Tickets are $10 ($8 students and seniors). For more information call (617) 638-9483.

BSO violinist Si-Jing Huang is soloist with Ronald Knudsen and the New Philharmonia Orchestra in Glazunov's Violin Concerto on Saturday, February 6, at 8 p.m. and Sunday, February 7, at 3 p.m., at the First Baptist Church in Newton Center. Also on the program is Brahms's Symphony No. 2. Tickets are $22 and $17 (with discounts for seniors and students). For more information call (617) 527-9717.

BSO associate principal flute Elizabeth Ostling and harpsichordist Paolo Bordignon perform music of Mozart, Telemann, Rameau, Ibert, and J.S. Bach with flutist Marianne Gedigian and BSO violinist Elita Kang on Monday, February 8, at 8 p.m. at Boston College, 100 Gasson Hall, at 140 Commonwealth Avenue in Chestnut Hill, MA. Tickets are $15 ($10 students and seniors), with all proceeds benefiting the Greater Boston Flute Association.

Jerome Rosen plays a piano recital of music by Fauré and Brahms on Saturday, February 13, at 8 p.m. at the Longy School of Music, 1 Follen Street, Cambridge. Admission is $15 ($10 for students). For more information call (978) 363-5704.

New BSO Portraits Display

Anticipating the centennial of Symphony Hall in the year 2000, a display of formal portrait photographs of the BSO's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has now been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

The BSO Online

Fans of the Boston Symphony Orchestra and Boston Pops with access to the internet can visit the BSO's newly redesigned official home page at www.bso.org not just for up-to-the-minute information about all of the orches-

tra's activities, but also to purchase tickets for Boston Symphony Orchestra concerts online through a secure credit card transaction. Besides program listings and ticket information, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. The BSO web site is updated regularly throughout the year to provide current information on the Boston Symphony, the Boston Pops, and Tanglewood; we invite you to check in frequently.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

In Memoriam

James E. Whitaker

November 12, 1922–December 11, 1998



With the recent death of Jim Whitaker, both the Boston Symphony Orchestra and the New England Conservatory of Music have lost a valued friend and colleague. Born in Chattanooga, Tennessee, James E. Whitaker studied trumpet at the Cincinnati Conservatory, where he received his bachelor's and master's degrees in music. He was a trumpet student at the Berkshire Music Center (now the Tanglewood Music Center) in 1950 and 1951. In 1963 he became chief scheduling coordinator of the Music Center on a full-time basis, having previously served in a part-time capacity as orchestra librarian and stage manager; he remained with the TMC as scheduling coordinator through the summer of 1997. In addition to his work at Tanglewood, Jim became Hall Manager of Symphony Hall in Boston in August 1979 and was later a front-of-house presence as Symphony Hall House Manager, holding that position from 1985 until his retirement last spring. Before coming to the BSO he was Administrative Coordinator at the New England Conservatory of Music from 1967 and also handled the booking and management of Jordan Hall at New England Conservatory for many years. Prior to that he was head of the Music Department at Middle Georgia College in Cochran, Georgia.

In addition to his wife Patricia (Pat), herself also so well-known to many of us at Symphony Hall and at Tanglewood, Jim leaves three sons—Ronald, Head Librarian of The Cleveland Orchestra; Douglas, stage manager of the New World Symphony in Miami, Florida; and Gregory, a freelance trumpet player in Boston who regularly plays with the Boston Pops Esplanade Orchestra—a brother, F. Monroe, of Tullahoma, Tennessee, and four grandchildren. Jim's courteous, friendly, and gracious presence made a lasting impression on all who knew him—not just family, friends, and those who worked with him at Symphony Hall, Tanglewood, and the New England Conservatory, but countless BSO patrons who came to recognize and know him at the Massachusetts Avenue entrance of this building. He will be deeply missed.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



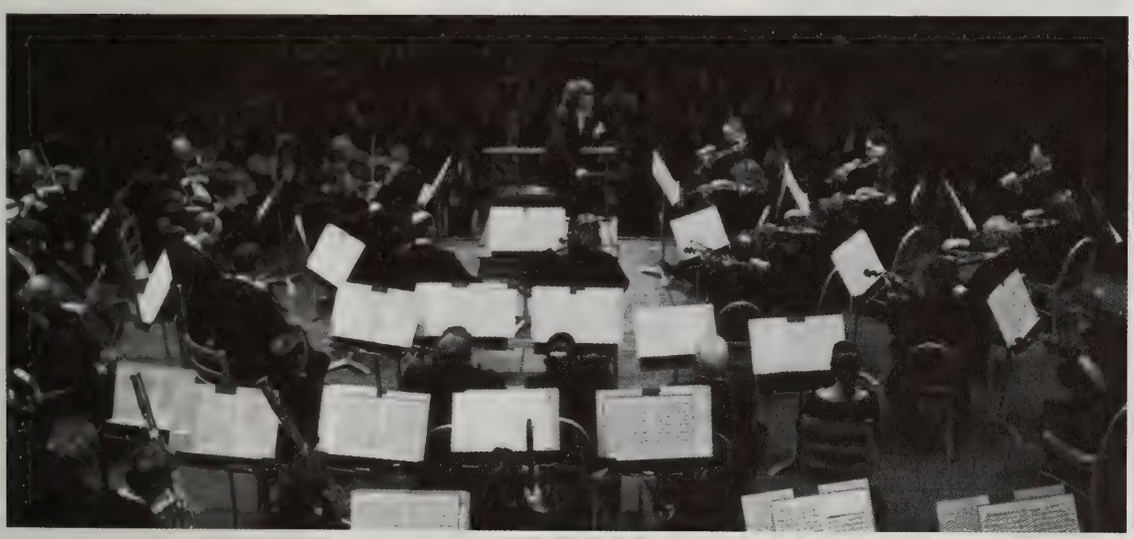
With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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Music Director

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Magnus Lindberg
Arena for orchestra (1994-95)



Magnus Lindberg was born in Helsinki, Finland, on June 27, 1958. Arena *was commissioned as the trial piece for the first annual International Sibelius Conductors' Competition and premiered on June 30, 1995, by the Avanti! Chamber Orchestra, conducted by Sakari Oramo, at that orchestra's festival in Porvoo, Finland. These are the first performances in the United States and the first performances by the Boston Symphony Orchestra. This is also the first work by Magnus Lindberg to be performed by the Boston Symphony Orchestra.* Arena *is scored for two flutes (second doubling piccolo), three oboes, three clarinets in B-flat, two bassoons (second doubling contrabassoon), two horns in F, three trumpets, three trombones, and percussion (two players, the first playing vibraphone, two suspended cymbals, bongos, bass drum, two wood blocks, and triangle; the second playing marimba, large tam-tam, glockenspiel, mark tree, and four tom-toms), piano (doubling celesta), harp, and strings. The duration of the piece is about fifteen minutes.*

Sibelius, the first world-renowned Finnish composer, and with whom Magnus Lindberg shares this program, worked in an essentially Germanic tradition (he was a good friend of Ferruccio Busoni and studied in Germany for a time), while at the same time forging a musical language steeped in the mythology of the *Kalevela*, the Finnish national epic. He assimilated the heritage of his homeland while continuing and broadening the path traveled by Brahms and Schubert. His music thrived in the cosmopolitan atmosphere of Europe (especially Britain) and even the United States. Though he retired and quit writing in the late 1920s, he lived for another quarter-century and died about nine months before his countryman Magnus Lindberg was born.

Doubtless Lindberg, and nearly every Finnish composer following Sibelius, benefited from the foundation laid by the elder master. Lindberg's own musical path began with studies at the Sibelius Academy in Helsinki with Einojuhani Rautavaara and Paavo Heininen, and he graduated from that school in 1981. Lindberg also, like Sibelius, felt the need to experience firsthand the musical culture outside of his native land. He worked with the avant-garde composer and virtuoso trombonist Vinko Globokar and with Gérard Grisey in Paris, with Franco Donatoni in Siena, and with the brilliant English composer Brian Ferneyhough at Darmstadt. Having thus established his progressive tendencies in composition, Lindberg, who'd studied piano from age eleven, brought his performing skills to bear in forming an ensemble with conductor-composer Esa-Pekka Salonen in the 1980s. The ensemble, "Toimii," became a proving ground for Lindberg's and others' compositional ideas.

Lindberg used the electronic technique of *musique concrète* (the electronic transformation of recorded sounds, often sounds of ordinary origin, such as speaking) in many of his works of the early 1980s. This culminated in the large work *Kraft* in 1985; this combined the soloistic virtuosity of the Toimii ensemble with the forces of a large orchestra. *Kraft* won the 1987 Nordic Prize. After this watershed, Lindberg became more concerned with harmonic clarity and structure, though his music still used some of the elements of the earlier experimentation. His sense of musical timbre and orchestral possibility had been honed by the experience of *Kraft* and other works. He wrote a Piano Concerto and such works as *Corrente* and *Coyote Blues* in the early 1990s.

Lindberg won wide notice for *Aura–in memoriam Witold Lutosławski*, a commission

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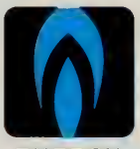
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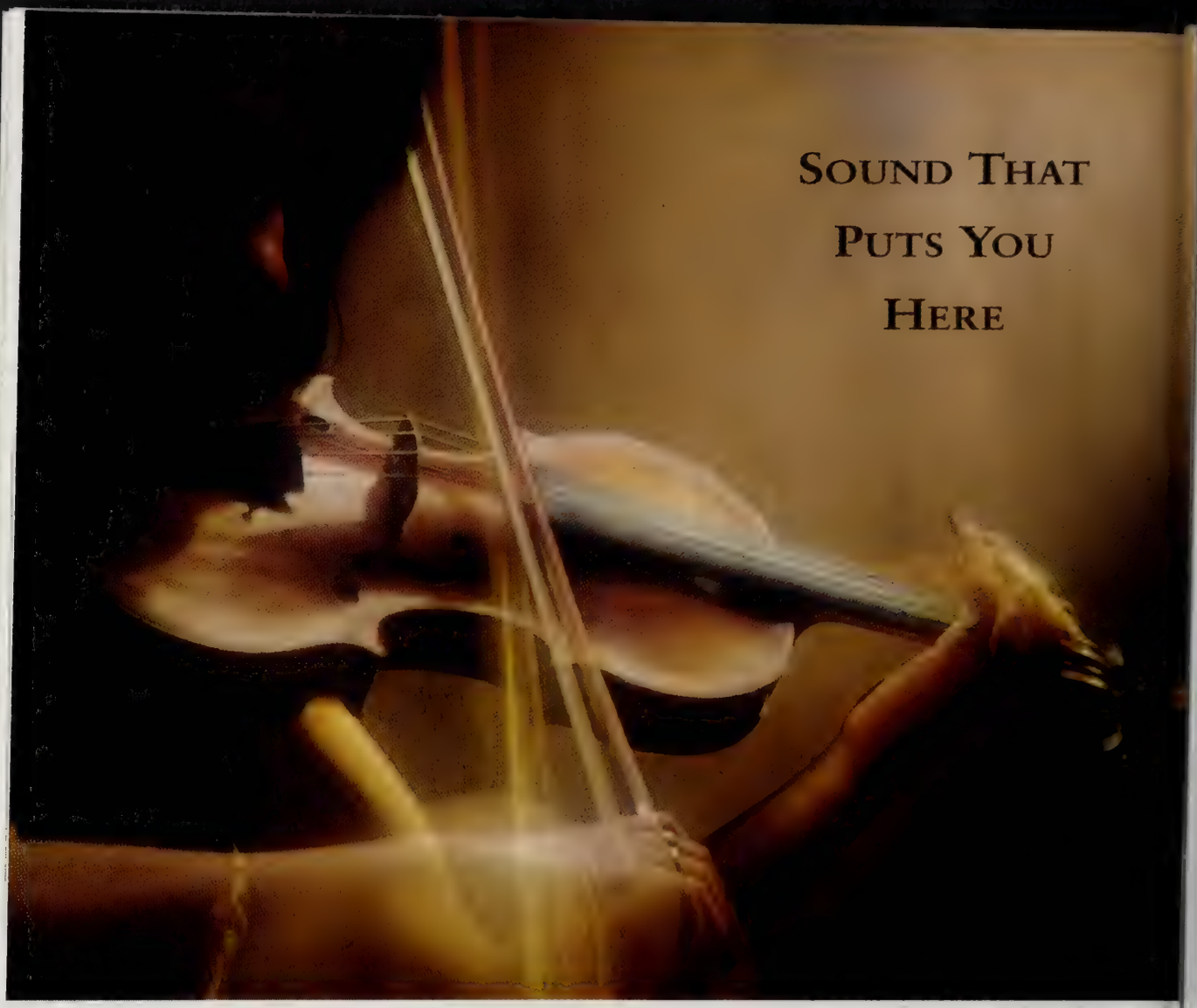


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from the Suntory International Program for Music Composition; this was premiered in Tokyo in 1994. Like Lutosławski, Lindberg is often concerned with developing an interplay of tiny musical figures to create a large-scale texture. Though Lutosławski allowed a greater degree of chance in the outcome, in Lindberg's music the more controlled effect can be fractal-like: a large form of a certain shape (for example, a symmetrical three-part or ABA arch) might be relected in the smallest of its motifs (which could be a three-note figure such as G-B-G).

Lindberg seems also to be concerned with connections on an even larger level. One of his teachers, Donatoni, has developed his own music from a sense that his life's works are all part of one grand whole. It's perhaps because of this influence that Lindberg writes groups of pieces that share a kind of genetic bond—a motif or technique from one piece will show up distinctly in another, or a piece might be rethought and re-orchestrated for different forces. This latter method is the case with *Corrente* for sixteen players and *Corrente II* for large orchestra, and also with *Arena* for large orchestra and *Arena II* for chamber orchestra. (We should remember that this is a tried-and-true approach common in Bach, Beethoven, and Stravinsky.) *Arena* itself features a simple chromatic figure that resurfaces, with fanfare-like ostentation, in Lindberg's more recent *Feria*.

Arena might be seen as an orchestral showpiece, like Stravinsky's *Fireworks* or even Mendelssohn's overture to *A Midsummer Night's Dream*. *Arena* was, after all, the test

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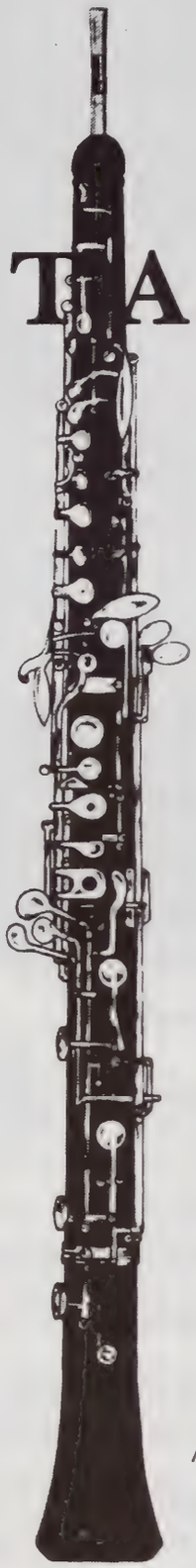
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piece for the first International Sibelius Conductors' Competition in Helsinki in 1995. It features orchestral writing that expects virtuosity of the group's members, and no less of the conductor. It is very definitely a dramatic piece, achieving a sweeping grandeur not unlike that found in the music of his compatriots Sibelius and Rautavaara.

The *kind* of drama that Lindberg creates, however, isn't quite the same as that of *Fireworks*. Often the piece achieves a kind of stasis, a standing-still, but within this apparent calm we become aware of a kinetic energy. We realize that the music's surface is made up of many small, overlapping figures, which change so quickly that we can't perceive their details. *Arena* begins in this state. What are the strings murmuring about just at the start? We can't quite tell—but quickly the oboes and clarinets, subtly colored by the harp, confirm our suspicions by definitively stating the melodic interval we *almost* heard in the strings. This E-flat—C is followed by a B, and it's this three-note motif that governs most of the "melodic" content of *Arena*. A slightly transformed but still very identifiable version of the motif immediately follows the opening gesture. This kind of transformation is applied throughout the work: nearly every clearly motivic gesture can be easily heard as a relative of the opening. That being said, the motif is but the outward manifestation of Lindberg's concerns. It's as though, just as at the start of the

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piece, Lindberg uses the figure to show us what's going on at the core of *Arena*, clarifying the process with a peek, as it were, at the machinery.

That three-note melodic/harmonic cell also defines a rhythm (short-long-long). A quick but mercurial pulse, as hard to pin down over time as the content of the opening, creates an ever-changing framework for Lindberg's harmonic and timbral progressions. At times the complexity of overlapping rhythmic patterns allows for no discernible metrical thread, but more often a single line, or several in rhythmic near-unison, defines the immediate action. This metrical definition is undermined a few times during the piece, where, in spite of activity everywhere, there is a lack of progression, the stasis mentioned above. These areas define the large structure of the piece, which might be heard as three large sections (perhaps a large-scale iteration of the basic three-note melodic cell).

Interestingly, and very audibly, Lindberg's use of instrumental color also helps shape his formal outline. At the outset, the orchestral texture (with first and second violins divided into four parts per section) lacks bassoons and low strings. When these forces do enter, they're relegated to a very high portion of their respective ranges (the cellos and double basses, for example, enter with very high harmonics). The harp and piano, too, initially remain in the treble range. It's only when we hear the propelling rhythms begin to disperse and become static that low bass notes creep into the harmonies (around this point, about three minutes into the piece, there's a double bar and a slight pause). The ensuing material is a little less rhythmically defined, and the texture thins out for a time. Again, though, the orchestra becomes fixed in the higher part of its range. The melodic nature of the opening motif is explored more fully in an extended solo cello passage occurring at the work's halfway point. Woodwinds and brass drop out altogether, briefly, and reenter with punctuating chords (a first for this piece) following the cello's solo. A little later, a short discussion between vibraphone and marimba takes place in an orchestral vacuum. Gradually the orchestral texture regains its former density and its relatively well-delineated rhythmic activity, leading to a short section of a more playful, almost dancelike character in which the piece is at its most rhythmically definite. As the pulses again break down, a broad, expressive melody in the violins gathers the melodic/harmonic elements of the piece into a single statement, a refocusing of the cellos earlier solo passage. The bassoon, contrabassoon, trombones and low strings extend the lower end of the orchestral spectrum. A sustained chord (with harp and pizzicato lower strings quietly reminding us of the pulse) for the final eight bars contrive a kind of cadence: the high strings, horns, and trumpets fall to lower ranges, and a diminuendo takes the orchestra to an almost inaudible close.

—Robert Kirzinger

Robert Kirzinger, a composer, is Publications Assistant in the Boston Symphony Orchestra's Publications Department. He also writes for *Fanfare* magazine.

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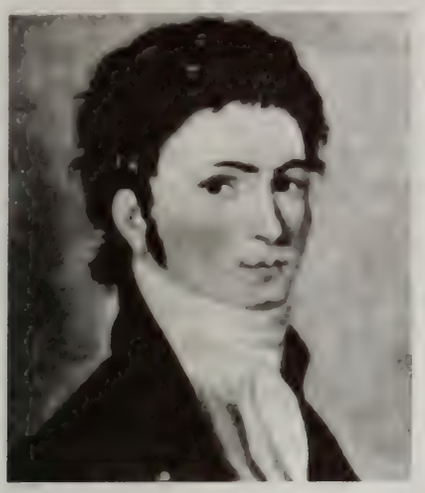
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Ludwig van Beethoven
Piano Concerto No. 2 in B-flat, Opus 19



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the B-flat piano concerto, published as No. 2, early in 1795 and performed it in Vienna that March 29. He completely revised the work before playing it again in Prague in 1798; it is the later version that is known today. The first performance in the United States was given by the Brooklyn Philharmonic on January 21, 1865, with Theodor Eisfeld conducting and J.N. Pattison as soloist. B.J. Lang gave the first Boston performance at a Harvard Musical Association concert directed by Carl Zerrahn on February 1, 1867. The Boston Symphony Orchestra did not perform the work until February 1948, when Richard Burgin led a performance in New Haven with pianist Bruce Simonds. Grant Johannesen was soloist for the orchestra's first subscription performances, in December 1953 also under Burgin, subsequent BSO performances featuring Theodore Lettvin with Erich Leinsdorf conducting, Rudolf Serkin with Max Rudolf, Claude Frank with William Steinberg, Jerome Lowenthal with Colin Davis, Vladimir Ashkenazy with Seiji Ozawa, Christoph Eschenbach as both soloist and conductor (including the most recent subscription performances in November 1991), Rudolf Serkin and André Watts with Ozawa, Emanuel Ax with Edo de Waart, Peter Serkin with Charles Dutoit, Alfred Brendel with Ozawa, Richard Goode with John Eliot Gardiner, Christian Zacharias with Leonard Slatkin, Leif Ove Andsnes with James Conlon, and Emanuel Ax with Kent Nagano (the BSO's most recent performance, at Tanglewood on August 17, 1997). In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he studied with Haydn. The work of these two composers made its mark on him, and it is evident in the B-flat piano concerto, written while Haydn was away on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and (unusually for Mozart) omits trumpets and timpani.

The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the Tonkünstlergesellschaft (Society of Musicians), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I relieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. Also according to Wegeler, Beethoven's piano was found to be a half-tone lower than the wind instruments, necessitating a hasty retuning of the orchestra and an at-sight transposition of his own part by the composer.

When the opportunity arose for a performance in Prague, Beethoven undertook a substantial revision of the score, especially of the first movement. By this time the C major concerto had already appeared in print, and he had to publish the earlier work in B-flat as "No. 2." This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. Of

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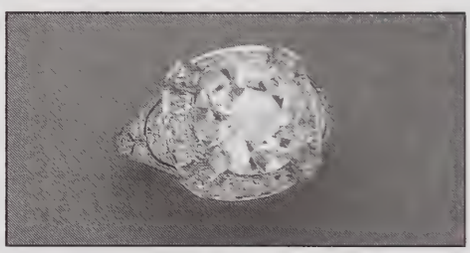
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course Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. We are likely to hear them with ears dulled by familiarity and to underrate their originality, but one young Czech musician, Tomaschek, who heard the B-flat concerto in Prague, shows us how striking it was at the time:

> I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of ideas was broken up, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition...

We, on the other hand, are likely to notice the Mozartean trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signalled in the simplest way—the full orchestra hammers out three repeated C's *fortissimo*, followed by an echo, *pianissimo*, on D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from Haydn, who used it frequently, but it became a central element of Beethoven's musical armamentarium.

The slow movement may not yet show us a Beethoven capable of the most extraordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. When the orchestra plays the conventional six-four chord, the usual invitation to a soloist to take off on an elaborate cadenza, Beethoven has, in effect, composed an anti-cadenza by writing just a few notes, leaping up at first and then dropping back in a dying fall, to which he added the note, "with great expression."

The unusual rhythm of the main theme marks the rondo finale. This movement apparently underwent a good deal of revision for the 1798 performance, and it appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle of the movement (is that intentional, or did Beethoven forget to revise those bars?)—and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks, with the aim of leaving its listeners smiling. It is a trick that Beethoven has already learned in this first completed concerto.

—Steven Ledbetter

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Jean Sibelius
The Swan of Tuonela, Legend from the *Kalevala*, Opus 22, No. 3



Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää, his country home near Helsingfors (Helsinki), on September 20, 1957. The Swan of Tuonela *was composed in 1893, revised in 1897, and published in 1900. Sibelius himself led the premiere on April 13, 1896, with the Helsinki Philharmonic, on which occasion it was played with the three other tone poems that make up his Opus 22 "Four Legends from the 'Kalevala'" (see below). Frank van der Stucken led the first American performance of* The Swan of Tuonela *on February 7, 1903, with the Cincinnati Symphony Orchestra. Max Fiedler led the first Boston Symphony performances in March 1911, subsequent BSO performances being given by Karl Muck, Richard Burgin, Serge Koussevitzky, Pierre Monteux, and, in November 1976, Colin Davis, who also recorded it with the orchestra and then BSO English hornist Laurence Thorstenberg as part of the BSO's Sibelius cycle under Davis for Philips. Davis also led a single performance in January 1978, in memory of Olga Koussevitzky. The orchestra's only performances since then, also with Laurence Thorstenberg, were in January 1988, when Esa-Pekka Salonen conducted the first (and only) integral BSO performances of Sibelius's "Four Legends from the 'Kalevala.'" The score of* The Swan of Tuonela *calls for solo English horn, oboe, bass clarinet, two bassoons, four horns, three trombones, timpani, bass drum, harp, and strings. The violins are divided into eight parts, the violas and cellos into two parts each.*

In the spring of 1889, having given up the study of law and then in his last days as a student at the Helsinki Conservatory, Sibelius was named "foremost amongst those who have been entrusted with bearing the banner of Finnish music" by the influential Finnish critic Karl Flodin. On April 28, 1892, the first performance of the twenty-six-year-old composer's eighty-minute symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event. Soon after this came the symphonic poem *En Saga*, written for Robert Kajanus, conductor of the Finnish National Orchestra; Kajanus, himself a composer, was also a champion of Finnish music and of his friend Sibelius in particular. Sibelius's *Karelia* Suite, written for an historical pageant at the University of Helsingfors, followed soon after.

Kullervo drew its inspiration from the so-called "Finnish national epic," the *Kalevala*, a conflation of Finnish folk tales, lyrics, narrative, and magic charms actually compiled in 1835 after extensive field research by Elias Lönnrot; this was expanded fourteen years later to twice its original length by Lönnrot and David Europaeus. The *Kalevala* served Sibelius on several occasions, one of these being an abortive operatic project, *The Building of the Boat*, which occupied the composer for well over a year. The Finnish Society of Letters had announced an opera competition, the subject to be drawn from Finnish history or mythology, at least two years before Sibelius took up the idea in the summer of 1893. Though Sibelius abandoned *The Building of the Boat*, he returned to this same story a decade later for his "symphonic fantasy" *Pohjola's Daughter*. By the time he completed *Pohjola's Daughter* in 1906, Sibelius had behind him his first two symphonies and the Violin Concerto, and the Third Symphony was in progress. Many years later, in 1926, two years after finishing his last symphony, the Seventh, Sibelius would complete one last important orchestral work, the tone poem *Tapiola*, this, too, taking its inspiration from the Finnish national epic.

The Swan of Tuonela is one of "Four Legends from the *Kalevala*" that make up Sibe-



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lius's Opus 22, a set of four tone poems inspired by exploits of the young hero Lemminkäinen. *The Swan of Tuonela* dates from 1893; in his biography of the composer, Erik Tawaststjerna writes that, according to Sibelius himself, *The Swan of Tuonela* was originally conceived as an overture to *The Building of the Boat*. The other three tone poems of the "Four Legends"—*Lemminkäinen and the Maidens of Saari*, *Lemminkäinen in Tuonela*, and *Lemminkäinen's Homeward Journey*—were composed two years later. The first performance of the entire *Lemminkäinen Suite* on April 13, 1896, scored an even greater success for Sibelius than had *Kullervo* four years earlier. Following some revisions, *The Swan of Tuonela* and *Lemminkäinen's Homeward Journey* were published in 1900. The other two tone poems of the set were not performed again until 1935, on the occasion of the *Kalevala*'s centenary, and were printed only in 1954.

In the *Kalevala*, Lemminkäinen journeys to Pohjola, the "North Farm," to win the hand of "Pohjola's Daughter" (the "maiden of North Farm"). He is set a number of tasks, one of which is to kill the swan that floats on the black waters of Tuonela, the kingdom of death. Lemminkäinen fails in his attempt: after he is speared through the heart and liver, his body is dismembered by the son of Death and strewn in the river, though he is ultimately restored to life by his mother through use of the appropriate magic spells.

Sibelius's tone poem is not concerned with Lemminkäinen's fate; rather it is a musical depiction of the swan gliding mournfully on the dark waters. The composer's musical palette is correspondingly dark, omitting flutes, clarinets (though not bass clarinet), and trumpets from the orchestra. A mournful ascending phrase from solo cello and then viola notes the swan's arrival against the transparent backdrop of divided strings; at the end, the solo cello marks its departure. The swan's song is sung by that most plangent of wind instruments, the English horn (neither "English" nor a "horn," this is in fact the tenor member of the oboe family). The time signature is a broad-breathed, flexible 9/4, ideal for depicting the chill flow of the waters and the gliding course of the swan. Whether coincidentally or not, the key signature, A minor, is that of Lohengrin's swan in Wagner's opera. Midway through, soft violin *pizzicati* activate the texture to introduce new music: the swan falls silent and the strings, now in unison, turn elegiac as a dull, somber tattoo of brass and double basses suggests a distant dead march. Sibelius authority Robert Layton has described *The Swan of Tuonela* as "the first sign of absolute genius" in the composer's work. From beginning to end, this is an extraordinary ten minutes of masterfully sustained, magically evocative music.

—Marc Mandel



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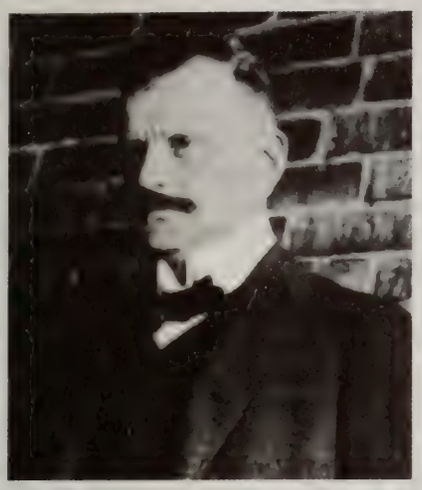
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Jean Sibelius
Symphony No. 3 in C, Opus 52



A letter from Sibelius dated September 21, 1904, closes with the remark "Have begun my third symphony." The composer promised the premiere to the Royal Philharmonic Society of London for March 17, 1907, but the score was not ready. He finished it that summer and conducted it in Helsingfors (Helsinki) on September 26. "Pohjola's Daughter" and the incidental music to Hjalmar Procopé's play "Belshazzar's Feast" were on the same program. With the incidental music for Maeterlinck's "Pelléas et Mélisande," the revised version of the Violin Concerto, and several songs, these were the chief projects that had occupied Sibelius during the three-year period in which he worked on the Symphony No. 3, which is dedicated to the composer and conductor Granville Bantock, one of Sibelius's first and most effective champions in England. The first performance in the United States (by unanimous account wholly inadequate) took place on January 16, 1908, in New York, with the Russian Symphony Society under Modest Altschuler. Pierre Monteux announced the work in Boston for April 1921 but at the last moment substituted Kallinikov's Symphony No. 1 in G minor, so the first BSO performances waited until November 1928, when Sibelius's Third Symphony was conducted by Serge Koussevitzky, who repeated it with the orchestra the following month and led subsequent performances in 1929, 1932, and 1939. The only BSO performances since then were given by Colin Davis, first in the 1972-73 season, and then in November 1976 (on the same program as "The Swan of Tuonela"), at which time it was also recorded as part of the BSO's Sibelius cycle for Philips. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Salome and the *Symphonia domestica* of Richard Strauss, Ravel's *Alborada del gracioso* and his Introduction and Allegro, Schoenberg's *Pelleas und Melisande*, Scriabin's *Divine Poem*, Debussy's *La Mer* and first book of *Images* for piano, Mahler's Sixth Symphony and *Kindertotenlieder*, the first books of *Iberia* by Albéniz, Rimsky-Korsakov's *The Invisible City of Kitezh*, Rachmaninoff's Opus 23 Preludes, Elgar's Introduction and Allegro for Strings, *The Kingdom*, and the fourth of his *Pomp and Circumstance* marches, Puccini's *Madama Butterfly*—that was new and recent music in 1907. How fascinating the stubborn anti-Romanticism of the new Sibelius symphony must have been to the audiences that first heard it in Helsingfors, St. Petersburg, Birmingham, and London. To many it must have been puzzling and annoying. After all, even Sibelius's own recent music—the Symphony No. 2, first heard in 1902 and now beginning to make a reputation for its composer throughout Europe; the Violin Concerto, launched in its final form in Berlin, 1905, with Carl Halir as soloist and Richard Strauss conducting; *Pohjola's Daughter*, first played in Saint Petersburg in 1906—had been lush in sound and grand in rhetoric.

During the next decade, many composers would hear a voice summoning them to a leaner life. Sibelius heard it sooner. Twenty years later he would heed whatever voice told him to spend what turned out to be the last third of his life not composing at all. In any event, in 1904, at the age of thirty-nine, he began work on a classical symphony. He wrote:

> Since Beethoven's time, all so-called symphonies, with the exception of those by Brahms, have been symphonic poems. In some cases the composers have given us a program or have at least suggested what they had in mind; in other cases it is evident that they have been concerned with decribing or illustrating something, be

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it a landscape or a series of pictures. That does not correspond to my symphonic idea. My symphonies are music—conceived and worked out as musical expression, without any literary basis. I am not a literary musician: for me, music begins where words leave off. A symphony should be music first and last.... I am particularly pleased to see it explicitly stressed that my [symphonies] are founded on classical symphonic form, and also that wholly misleading speculations about descriptions of nature and about folklore are being gotten rid of.

Sibelius's principal target would have been his slightly older contemporary Gustav Mahler. The two composers spent some time together in Helsinki in 1907, and it was in response to Sibelius's saying that what he valued in "the essence of symphony [was] severity of style and the profound logic that created an inner connection among all the motifs" that Mahler pronounced his oft-quoted creed, "No, a symphony must be like the world. It must embrace everything."

Sibelius once wrote: "Homer and Horace had a significance in my development I cannot value highly enough." He may have meant the two names to stand together for what he got out of his Greek and Latin studies at the University of Helsinki, but actually his music is often and interestingly nourished by the tension between the Homeric and the Horatian, the epic and the classical sides of his temperament. Nor are those tensions always resolved. His symphonic poems, he maintained, were quite different from his symphonies. Yet, at its Stockholm premiere in 1924, the Seventh Symphony was billed as "*Fantasia sinfonica*," and it took Sibelius another year to make up his mind to acknowledge the work as a real symphony.

Horace said of himself that it was his special delight "to enclose words in feet." In that spirit, the Third Symphony is the work in which we meet Sibelius at his most Horatian. It is about the pleasure of making music. Certain pieces by Beethoven are *tours de force* in composing interestingly, even dramatically, with the most neutral materials

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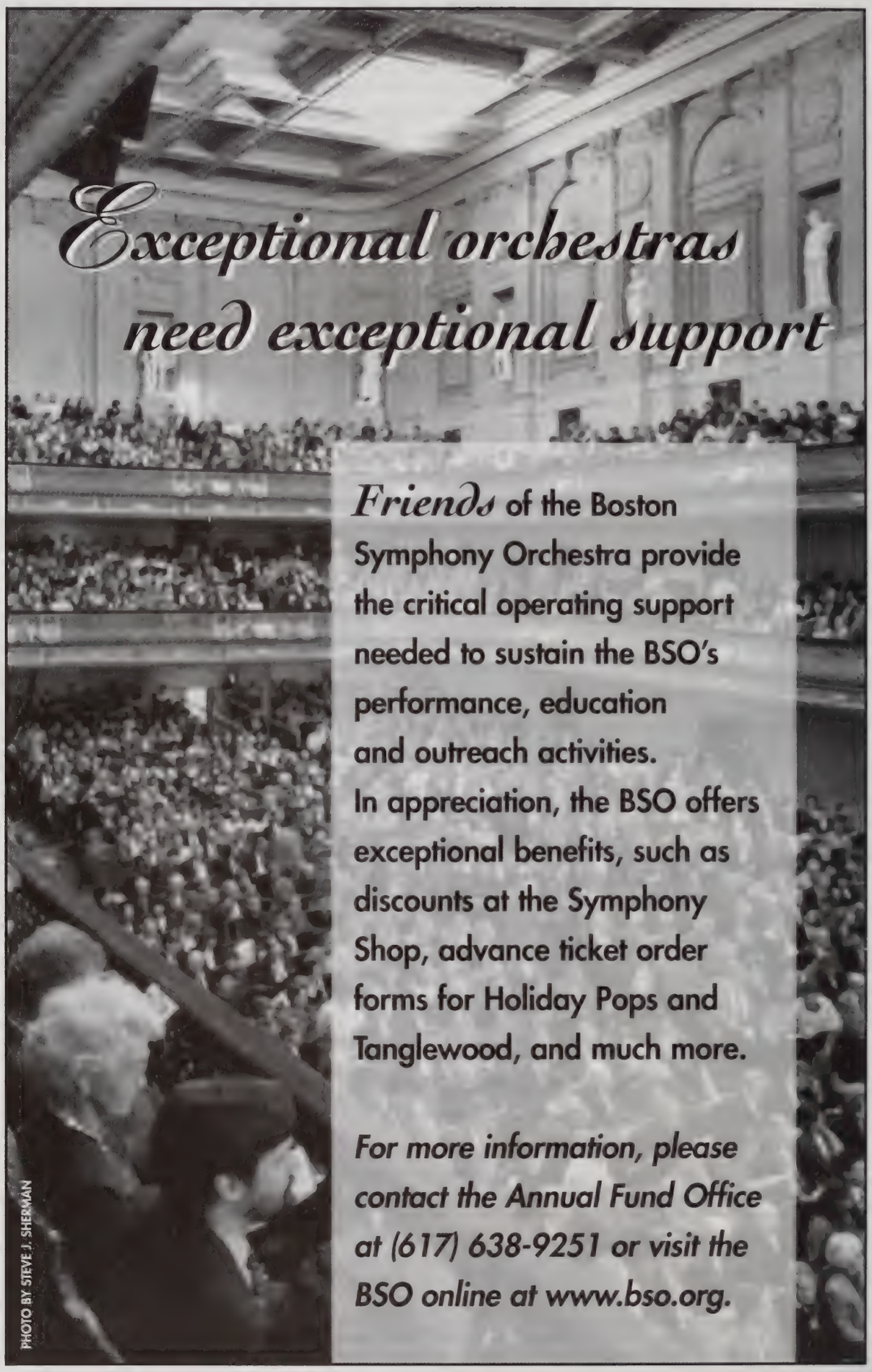
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imaginable: the Triple Concerto and the *Consecration of the House* Overture are two unpopular examples and the *Emperor* Concerto is a popular one. The Sibelius Third is part of this tradition. Its chief traits are modesty and energy. The orchestration, for 1907, is unassuming. The basic, very "classical" sonority is that of strings and woodwinds, and one seems to hear more of the soft-edged flutes and clarinets than of the sharper double reeds. The horns and drums are busy, but the trumpets and trombones intervene rarely and economically. The first movement has not a half-dozen measures of *fortissimo*, the second none at all, and the third only two measures before the last minute of peroration.

The first movement throws a heap of material at you in rapid succession, the subterranean march of cellos and basses, the swingingly syncopated contribution of the violins, and the jaunty woodwind tune whose sixteenth-notes will dominate the movement more than any other single element. In his program note on this symphony, Donald Francis Tovey writes that "a very typical feature of Sibelius's style is the emergence of a long-drawn melody from a sustained note that began no one can say exactly when." Such a melody soon provides contrast after the propulsive vigor of the first half-dozen pages and it offers, as well, fascinating tension between its expansiveness (it unfolds for fifteen measures before dissolving into scurrying sixteenths) and the rigorous economy

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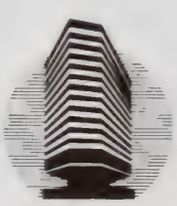
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that keeps it circulating about just four notes through most of its length. The coda is a surprise, and I shall not describe it except to comment that the final "Amen" cadence —plain *forte*, not emphatic enough for *fortissimo*, nor ready for the pathos of *piano*— is especially characteristic of this symphony.

There is no real slow movement, though the second movement functions as a place of contrast and repose. Its key, G-sharp minor, is fresh, and remote from any of the places the first movement has visited. In character, the music suggests one of those wistful Schumann or Brahms intermezzi that are neither slow nor quick. Sibelius plays enchantingly with the metrical ambiguity of his melody. After the two-note upbeat, are the six beats in each measure to be heard as 3x2 (ONE two THREE four FIVE six) or as 2x3 (ONE two three FOUR five six)? As so often with what seem to be either/or questions, the answer is both. Not only can you reverse your own hearing of the melody much as you can make the tick-tock of a clock change step, but Sibelius also calls in the basses ever so softly to contradict the flutes and clarinets or the violins in their rhythmic reading. And those basses, though they hardly ever rise above *mezzoforte*, want very much to be heard.

Which brings me to another aspect of Sibelius's classical symphonic style. There is no imagery and no drama for you to lose yourself in except that of the musical events themselves. This is like Haydn: you can't do anything with it except listen to it, and it is meant for people who really listen. Just before the end of this second movement, and just for a moment, the conflict of two-against-three becomes troubling rather than charming, and this ambiguous, discreetly mysterious movement ends on a curiously inconclusive note.

The finale is restless. The tempo changes all the time, sometimes abruptly, sometimes gradually. At certain moments, Sibelius can hardly crowd as many notes as he would like into each measure; at others he will take time to stand still on a single note, or a pair, or a trill, or an intricately figured chord. Fragments whisk by, some so fast we can hardly apprehend them. Bits of the first two movements whir across the landscape. Shadow becomes substance. Again I quote Tovey: "Then comes the one and all sufficing climax. All threads are gathered up in one tune that pounds its way to the end with the strokes of Thor's hammer."

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published two compilations of his program notes, including many written for the Boston Symphony. The first of these, now available in paperback, is *The Symphony–A Listener's Guide*. The second—*The Concerto–A Listener's Guide*—is new.



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A short biography and works-list (a little outdated) for Magnus Lindberg can be found in Nicholas Slonimsky's Baker's Biographical Dictionary of Musicians (Schirmer). The New Grove Dictionary of Music and Musicians, under the heading of "Finland," gives an interesting brief overview of the development of Finnish musical life, including the influence of the Germanic and Swedish traditions and some discussion of folk music. There are also articles by Lindberg and about his music in many issues of the English-language journal *Finnish Music Quarterly*. There is recording of *Arena* by the Finnish Radio Symphony Orchestra with conductor Esa-Pekka Salonen (Ondine, also containing *Feria* [1996] and *Corrente II* [1992], both for large orchestra). Lindberg's music, including *Kraft* and many other works, also appears on the Finlandia and Sterling labels. The Arditti String Quartet with Kari Kriikku, clarinet, recorded his 1992 Quintet for Clarinet and String Quartet on their "From Scandinavia" CD, along with works by other Scandanivian composers (Montaigne).

—Robert Kirzinger

The New Grove Beethoven provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from The New Grove Dictionary of Music and Musicians (Norton). The important modern biography of the composer is Maynard Solomon's *Beethoven*, published originally in 1977 but newly revised in 1998 (Schirmer). The standard biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Michael Steinberg's notes on the Beethoven concertos are included in his recent compilation of program notes, *The Concerto –A Listener's Guide* (Oxford). Roger Fiske's *Beethoven Concertos and Overtures* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton paperback). Seiji Ozawa and the Boston Symphony Orchestra have recorded the five Beethoven piano concertos with Rudolf Serkin (Telarc, three discs, also including the Choral Fantasy with the Tanglewood Festival Chorus). Other noteworthy complete sets (all on three discs) feature Leon Fleisher with George Szell and the Cleveland Orchestra (Sony Classical), Alfred Brendel with James Levine and the Chicago Symphony (Philips), András Schiff



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with Bernard Haitink and the Dresden Staatskapelle (Teldec), and, for those wanting a period-instrument account, fortepianist Steven Lubin with Christopher Hogwood and the Academy of Ancient Music (L'Oiseau-Lyre). The recordings of the Second Concerto by Serkin, Fleisher, and Brendel are also available separately, Serkin's being paired with Beethoven's Piano Concerto No. 4, Fleisher's and Brendel's with the Concerto No. 1. Stephen Bishop-Kovacevich's recordings of Beethoven's First through Fourth piano concertos have been reissued as part of a mid-priced Philips "Duo."

Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Littlefield paperback). Layton also contributed the Sibelius article to The New Grove Dictionary of Music and Musicians; this has been reprinted, along with the Grove articles on Janáček, Mahler, and Strauss, in *The New Grove Turn of the Century Masters* (Norton paperback). The major biography of Sibelius, in Finnish, is by Erik Tawaststjerna. All three volumes have been translated into English by Robert Layton, but only the first two are available in this country (University of California), the third having been printed by Faber & Faber in London. *The Swan of Tuonela* is treated in Volume I, the Third Symphony in Volume II. Michael Steinberg's notes on all seven Sibelius symphonies are in his book *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's note on the Third Symphony is in his *Essays in Musical Analysis* (Oxford paperback). Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* comes highly recommended to readers with a strong technical knowledge of music (Athlone Press, London). The Boston Symphony Orchestra recorded all seven Sibelius symphonies, *The Swan of Tuonela*, and several other Sibelius tone poems with Colin Davis in the mid-'70s; these have been reissued in two mid-priced Philips "Duos," with *The Swan of Tuonela* and the Third Symphony in Volume 2. *The Swan of Tuonela* can be heard with Sibelius's other three *Kalevala* Legends in recordings by Neeme Järvi and the Gothenberg Symphony Orchestra (BIS), Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony Classical), and Leif Segerstam and the Helsinki Philharmonic (Ondine). Individual accounts of the Third Symphony include Paavo Berglund's with the Helsinki Philharmonic (EMI Classics), Herbert Blomstedt's with the San Francisco Symphony (London), Neeme Järvi's with the Gothenberg Symphony (BIS), and Osmo Vänskä's with the Lahti Symphony Orchestra (BIS).

Of particular historic interest are a number of recordings by conductors who championed Sibelius during his lifetime. Robert Kajanus's recordings from 1932 of the Third and Fifth symphonies with the London Symphony Orchestra are available on a single Koch Historic disc and also in a three-disc Finlandia box with his recordings of the First and Second symphonies, *Tapiola*, *Pohjola's Daughter*, and other works. Serge Koussevitzky's famous "live" recording of the Seventh Symphony from a 1933 concert with the BBC Symphony Orchestra is currently available in a two-disc Biddulph set also including his recordings with that orchestra of Beethoven's *Eroica* and Fifth symphonies, Haydn's Symphony No. 88, and Mozart's Fortieth. (Koussevitzky's 1950 Boston Symphony recording of the Sibelius Second for RCA is currently out of the catalogue.) Also worth seeking, though currently unavailable, is a 1934 recording of Sibelius's Sixth Symphony with the Finnish National Orchestra under Georg Schnéevoigt, who succeeded Kajanus as that orchestra's conductor. Though I have never heard it, there is a recording from the 1930s of the Fourth Symphony under Thomas Beecham that was reportedly a favorite of the composer's.

—Marc Mandel

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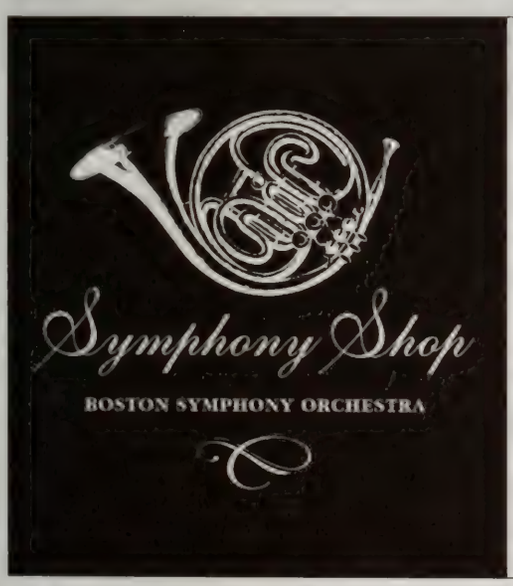
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Robert Spano



Music director of the Brooklyn Philharmonic since 1996, Robert Spano has conducted nearly every major North American orchestra, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, National Symphony, and Houston Symphony. Appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, he held that post until the end of the 1993 Tanglewood season, making his critically acclaimed BSO debut with subscription concerts in February 1991 and his first Tanglewood appearance with the orchestra in July 1992. He has since appeared regularly with the Boston Symphony and the Tanglewood Music Center Orchestra. Last summer he became head of the Conducting Program at the Tanglewood Music Center. In the 1997-98 season Mr. Spano made debuts with Houston Grand Opera and Santa Fe Opera, and led the world premiere performances of John Corigliano's *Red Violin* Chaconne with Joshua Bell and the San Francisco Symphony. He has also conducted orchestras and opera companies throughout Europe and Asia, including the Orchestra Filarmonica della Scala in Milan, the Frankfurt Radio-Sinfonie Orchester, the Orchestra of The Hague, the Helsinki Philharmonic, the New Japan Philharmonic in Tokyo, the Royal Opera at Covent Garden, the Tonhalle Orchester of Zurich, and Welsh National Opera. Mr. Spano's guest appearances in 1998-99 include his Chicago Lyric Opera debut with Richard Strauss's *Ariadne auf Naxos* and engagements with the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Buenos Aires Philharmonic, Colorado Symphony, Czech Philharmonic, Göteborg Symphony, Minnesota Orchestra, Netherlands Philharmonic, and Toronto Symphony. As music director of the Brooklyn Philharmonic, Mr. Spano has brought that orchestra to a new level of excellence. Under his leadership the Philharmonic was the sole winner of the 1996 ASCAP/Morton Gould Award for Innovative Programming. He has conducted the New York premieres of Elliott Carter's *Allegro scorrevole* and Thomas Adès's acclaimed opera *Powder Her Face*. The Philharmonic's 1998-99 season also includes music of John Adams, Luciano Berio, and Steve Reich, Shostakovich's *Leningrad* Symphony, and Mahler's *Resurrection* Symphony. In addition to his work at the Tanglewood Music Center, Mr. Spano is on the faculty of the Oberlin Conservatory and this season will conduct in residencies at the Curtis Institute and the Juilliard School. He appears regularly at the Aspen and Round Top music festivals. An

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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accomplished pianist, he performs chamber music with many of his colleagues from the Brooklyn Philharmonic, the Boston Symphony, and the Oberlin Conservatory. As part of the Brooklyn Academy of Music's Next Wave Festival he accompanied baritone James Maddalena in French conceptual artist Christian Boltansky's innovative production of Schubert's *Winterreise*. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Robert Spano grew up in a musical family playing flute, violin, and piano, and composing. A graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian, he continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano and the Brooklyn Philharmonic have been featured on the PBS series "City Arts."

Andreas Haefliger



Pianist Andreas Haefliger performs extensively in concerto and recital engagements in North America, Europe, and Asia. In the 1998-99 season he performs concertos of Mozart, Beethoven, and Brahms in subscription concerts with the Chicago Symphony, Boston Symphony, Houston Symphony, Milwaukee Symphony, Toronto Symphony, New World Symphony, and Spokane Symphony. He also collaborates with flutist Marina Piccinini and the Takács String Quartet at Cornell University in New York. This season in Europe he tours England and Spain with the Philharmonia Orchestra under Christian Thielemann, plays Bartók's Piano Concerto No. 3 with Michael Gielen and the SWF Sinfonie-Orchester, performs Beethoven's First Concerto with Herbert Blomstedt and the Gewandhaus Orchestra of Leipzig, gives his own three-concert series with guest artists Maria Piccinini, baritone Matthias Goerne, and pianist Mardan Mamikonian at London's Wigmore Hall and in Freiburg, and rejoins Matthias Goerne for performances in Spain, Portugal, Switzerland, Germany, and Belgium. A frequent recitalist, he has performed works of Beethoven, Debussy, Brahms, and Berio in London, Lisbon, Paris, New York, San Francisco, and La Jolla. Highlights of recent seasons have included performances last summer of Mozart's B-flat piano concerto, K.595, in the Minnesota Orchestra's Sommerfest and with the Orchestra of St. Luke's at Caramoor; the five Beethoven piano concertos, the Triple Concerto, and Choral Fantasy in a three-week Beethoven Festival last season with Eiji Oue and the Minnesota Orchestra; Beethoven's Piano Concerto No. 2 with Christoph Eschenbach and the Chicago Symphony at the Ravinia Festival; a return to the Ravinia Festival for a recital of Schubert and Brahms; performances with the NHK Symphony and recitals in Japan; and performances of Schubert's *Winterreise* with his father, tenor Ernst Haefliger, in London, Milan, and at New York's Metropolitan Museum of Art. A native of Switzerland, Mr. Haefliger lived in several European capitals by the time he was fifteen, subsequently choosing to reside in New York after completing his studies at the Juilliard School, where he was twice awarded the Gina Bachauer Memorial Scholarship. He made his debut at the London Proms with the Philharmonia Orchestra and his London recital debut at the Wigmore Hall. He made his New York debut in 1988 at the 92nd Street Y. Festival appearances have included Lucerne, Davos, Lausanne, Kuhmo, Tivoli, Vancouver, Tanglewood (for a 1995 recital), and Newport. His recordings include Mozart sonatas, Schubert Impromptus, Schumann's *Davidsbündslertänze* and *Fantasiestücke*, Schubert Lieder with Matthias Goerne, Schubert's *Trout* Quintet with the Takács Quartets, and music of Sofia Gubaidulina. Mr. Haefliger made his Boston Symphony debut in Messiaen's *Concert à quatre* in November 1996.



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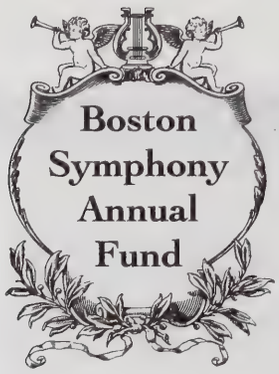
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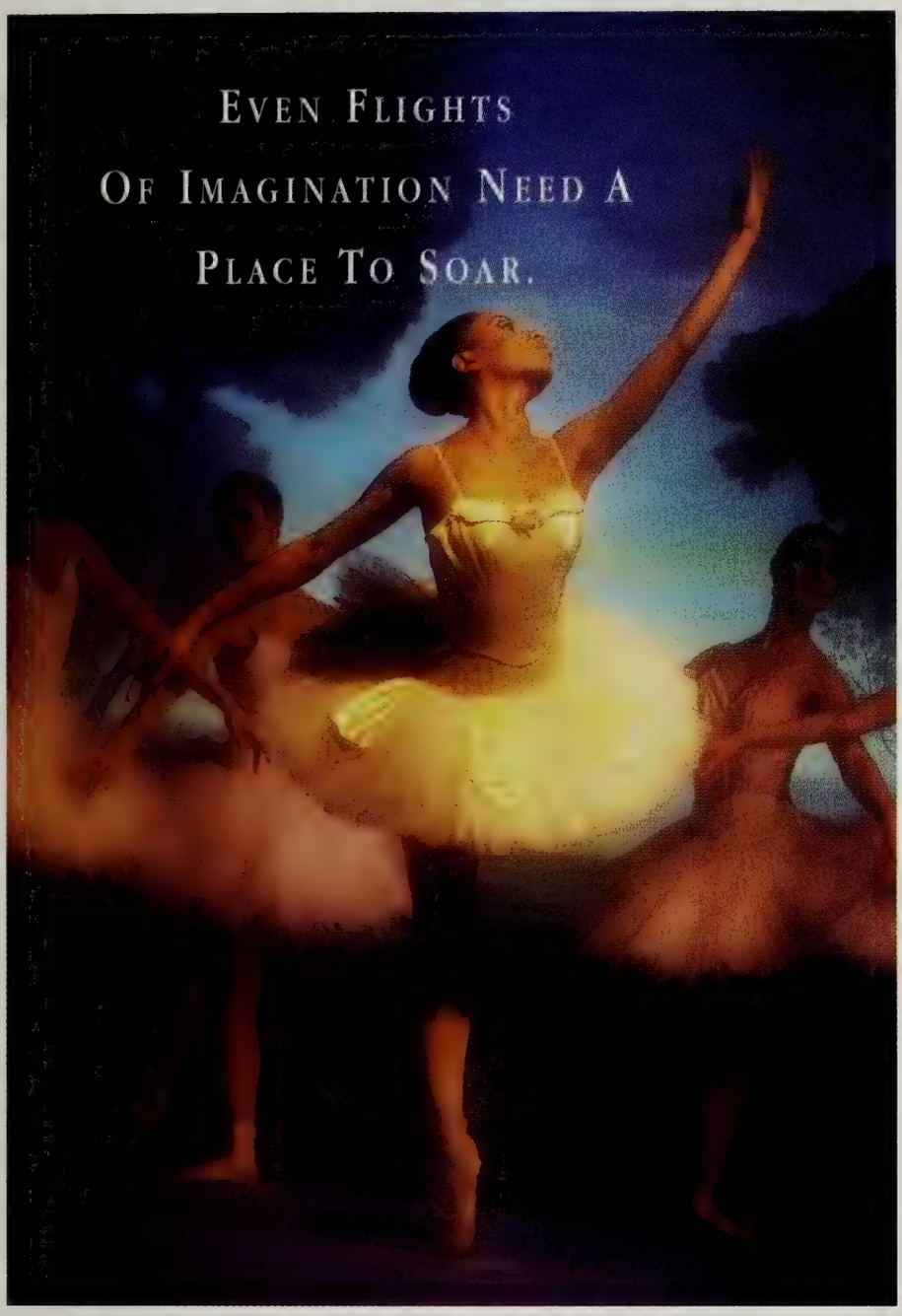
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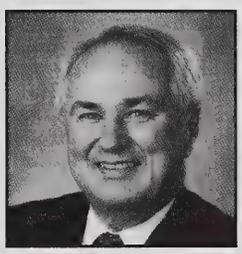
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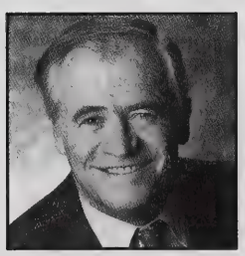
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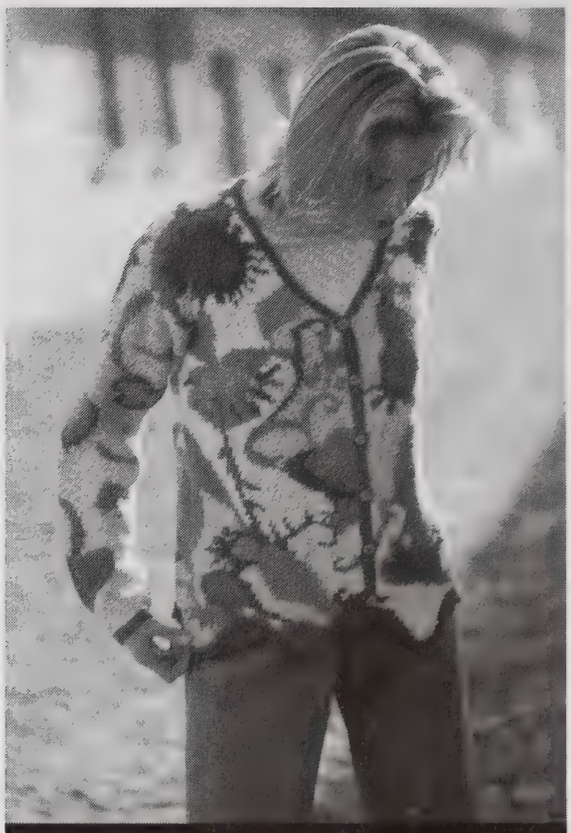
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Part I: The Adoration of the Earth
Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (The wise elder) – Dance of the earth

Part II: The Sacrifice
Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (The chosen victim)

Seiji Ozawa returns next week for a program beginning with a symphonic "realization" by Marius Constant of music from Debussy's sole opera, *Pelléas et Mélisande*, whose music matches its subject matter in its richness of color and sense of mystery. Following this, Jacques Zoon, who joined the BSO as principal flute in 1997, makes his first appearance as featured concerto soloist with the orchestra. The concert closes with a "signature piece" of Seiji Ozawa's with the BSO, a work that may well be the twentieth century's single most influential musical composition—Stravinsky's bold, brash, epoch-making ballet score *The Rite of Spring*, which caused a near-riot at its premiere in 1913, but which enthralls audiences today as one of the most powerful showpieces in the orchestral repertory.

COMING CONCERTS . . .

Thursday, February 4, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Thursday 'D'—February 4, 8-9:55
Friday 'B'—February 5, 1:30-3:25°
Saturday 'A'—February 6, 8-9:55♦

SEIJI OZAWA conducting
JACQUES ZOON, flute

DEBUSSY/ CONSTANT	*Pelléas et Mélisande* Symphony
MOZART	Flute Concerto No. 1 in G
STRAVINSKY	*Le Sacre du printemps*

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Tuesday 'C'—February 9, 8-9:50

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin

BEETHOVEN	Violin Concerto
STRAVINSKY	*Le Sacre du printemps*

Friday Eve—Saturday, February 20, 8-11:05
Thursday 'C'—Wednesday, February 24, 8-11:05
Saturday 'A'—February 27, 8-11:05

SEIJI OZAWA conducting
PAULA DELLIGATTI, soprano (Cio-Cio San)
ZHENG CAO, mezzo-soprano (Suzuki)
LUIS LIMA, tenor (Pinkerton)
LUCIO GALLO, baritone (Sharpless)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Concert staging by DAVID KNEUSS
Set design by JOHN MICHAEL DEEGAN and SARAH G. CONLY
Costumes by HANAE MORI

PUCCINI	*Madama Butterfly*

Thursday 'A'—February 25, 8-9:40
Friday 'A'—February 26, 1:30-3:10°

SEIJI OZAWA conducting
JAMES EHNES, violin

VIVALDI	*The Four Seasons*
STRAVINSKY	Suite from *Pulcinella*

Thursday 'B'—March 4, 8-9:50♦
Friday Evening—March 5, 8-9:50
Saturday 'B'—March 6, 8-9:50♦

JAMES CONLON conducting
SARAH CHANG, violin

ZEMLINSKY	Suite from *Cymbeline*
STRAUSS	Violin Concerto
SCHUBERT	Symphony No. 3

Programs and artists subject to change.

♦Concert Preview at 7 in Symphony Hall
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BSO Archives



BSO Archives

Now in his twenty-sixth season as the Boston Symphony Orchestra's music director, Seiji Ozawa this year surpasses Serge Koussevitzky as the longest-serving music director in BSO history. To celebrate Mr. Ozawa's twenty-fifth anniversary as music director, the BSO Archives has mounted an exhibit in the Cohen Wing display cases examining and illustrating not only many highlights of his tenure with the BSO, but also his education and early life, his experiences as a student at Tanglewood, and his appointment as the orchestra's thirteenth music director. In addition to items preserved in the BSO Archives, the exhibit also draws on materials lent by the Ozawa family.

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BSO

The Sidney Stoneman Memorial Concert
Friday, February 5, 1999

The concert of February 5, 1999, is given in memory of Sidney Stoneman of Boston, who died on October 15, 1998, at age 86. A Life Trustee of the Boston Symphony Orchestra, he was a longtime supporter of the Symphony, as were his parents, David and Anne Stoneman. In 1977 a gift from Sidney and his wife, Miriam, endowed the Assistant Principal Viola Chair in memory of Sidney's mother, Anne.

Mr. Stoneman was born in 1911 in Boston. He attended both Dartmouth College and Harvard Law School before beginning his legal career with Singer, Stoneman & Kirkland, later going on to serve as vice-chairman of Harcourt General (formerly General Cinema Corporation). As an active member of the Boston community, he was chairman of both the Board of Directors of Beth Israel Hospital and the Board of Managers of the Combined Jewish Philanthropies, as well as being a dedicated subscriber to the Boston Symphony for many years. Mr. Stoneman served as a BSO Overseer from 1969 to 1971 before being elected to the Board of Trustees, a position he held until 1984, when he was elected a Life Trustee.

In addition to their Endowed Orchestra Chair, the Stonemans have also endowed a Youth Concert and two Tanglewood Music Center Fellowships. In 1983, the Stonemans made what was then the largest single gift in the Symphony's history. Mr. Stoneman is survived by his wife, Miriam, two daughters, six grandchildren, and four great-grandchildren.

The BSO's Godparent Program

In 1991 the Boston Symphony Orchestra teamed with the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools to form the Boston Music Education Collaborative (BMEC) to revitalize music education in Boston. This pilot program provides eight Boston public schools with in-school music instruction, performance opportunities, and teacher training focused on integrating music as a tool for enhancing learning in all academic areas. Each institution developed its own "signature program" to help teachers with the use of music in the classroom. The BSO's signature program is the Godparent Program, which brings BSO musicians into the schools to work with teachers and students. The musicians in the program each make four visits per year to their designated classrooms, introducing different music concepts, their instruments, and the Boston Symphony Orchestra to the students. As of late last season, the program book has presented profiles of the BSO musicians who give their time and talent to this program. Profiled below is English horn player Robert Sheena, who is in his third year of involvement with the BMEC.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, for the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. He was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. Previously with the BSO he was a featured soloist last summer at Tanglewood in André Previn's *Reflections*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and recorded in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz. Of his work as a Godparent he comments, "My involvement with the Godparent Program has at its source one primary motivation: the students' obvious excitement and enthusiasm for the subject of music, my presentation, and especially the oboe. It's particularly rewarding to discover many of them so eager to respond to the questions that I put to them. They are hungry for this

knowledge. Furthermore, it challenges me to develop my teaching skills, especially when it is necessary to simplify certain topics for these younger children."

Art in Support of Art

Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with landscape works by artist William Shattuck, on display through February 15. These works represent a two-year exploration of themes in nature and the environment of Dartmouth, the town on the southeast coast of Massachusetts where the artist lives. Born in 1950 and raised in the New York City area, Mr. Shattuck was primarily self-taught until his twenties, when he began studies in painting, printing, and drawing at the Art Students League and the School for Visual Arts. During this time he also worked for the *New York Daily News* and as a freelance illustrator. His work varies in expressive qualities and in media, ranging from charcoal drawings to oil landscapes. He comments, "With this body of landscape work, I've tried to focus on moments formed by color and composition, but most important, translated and enhanced by the ephemeral quality of light." Mr. Shattuck illustrated the 1993 children's book *Moonlight on the River*, written by Deborah Kovacs. His work has been exhibited in the Wiggin Gallery of the Boston Public Library, the Boston Center for the Arts, the Silvermine Arts Center "Art of the Northeast" Invitational Show, at the University of Massachusetts–Dartmouth, and at Mattapoisett's Rogers Gallery and

James E. Whitaker

November 12, 1922–December 11, 1998



With the recent death of Jim Whitaker, both the Boston Symphony Orchestra and the New England Conservatory of Music have lost a valued friend and colleague. Born in Chattanooga, Tennessee, James E. Whitaker studied trumpet at the Cincinnati Conservatory, where he received his bachelor's and master's degrees in music. He was a trumpet student at the Berkshire Music Center (now the Tanglewood Music Center) in 1950 and 1951. In 1963 he became chief scheduling coordinator of the Music Center on a full-time basis, having previously served in a part-time capacity as orchestra librarian and stage manager; he remained with the TMC as scheduling coordinator through the summer of 1997. In addition to his work at Tanglewood, Jim became Hall Manager of Symphony Hall in Boston in August 1979 and was later a front-of-house presence as Symphony Hall House Manager, holding that position from 1985 until his retirement last spring. Before coming to the BSO he was Administrative Coordinator at the New England Conservatory of Music from 1967 and also handled the booking and management of Jordan Hall at New England Conservatory for many years. Prior to that he was head of the Music Department at Middle Georgia College in Cochran, Georgia.

In addition to his wife Patricia (Pat), herself also so well-known to many of us at Symphony Hall and at Tanglewood, Jim leaves three sons—Ronald, Head Librarian of The Cleveland Orchestra; Douglas, stage manager of the New World Symphony in Miami, Florida; and Gregory, a freelance trumpet player in Boston who regularly plays with the Boston Pops Esplanade Orchestra—a brother, F. Monroe, of Tullahoma, Tennessee, and four grandchildren. Jim's courteous, friendly, and gracious presence made a lasting impression on all who knew him—not just family, friends, and those who worked with him at Symphony Hall, Tanglewood, and the New England Conservatory, but countless BSO patrons who came to recognize and know him at the Massachusetts Avenue entrance of this building. He will be deeply missed.

Water Street Gallery. If you are interested in purchasing any of the works for sale, or would like additional information about the artist, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works from the Art Connection.

BSO Members in Concert

BSO violinist Si-Jing Huang is soloist with Ronald Knudsen and the New Philharmonia Orchestra in Glazunov's Violin Concerto on Saturday, February 6, at 8 p.m. and Sunday, February 7, at 3 p.m., at the First Baptist Church in Newton Center. Also on the program is Brahms's Symphony No. 2. Tickets are $22 and $17 (with discounts for seniors and students). For more information call (617) 527-9717.

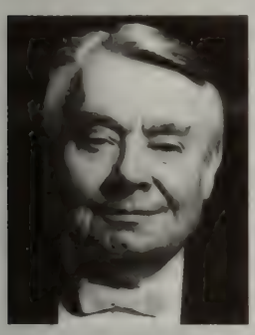
BSO associate principal flute Elizabeth Ostling and harpsichordist Paolo Bordignon perform music of Mozart, Telemann, Rameau, Ibert, and J.S. Bach with flutist Marianne Gedigian and BSO violinist Elita Kang on Monday, February 8, at 8 p.m. at Boston College, 100 Gasson Hall, at 140 Commonwealth Avenue in Chestnut Hill, MA. Tickets are $15 ($10 students and seniors), with all proceeds benefiting the Greater Boston Flute Association.

Jerome Rosen plays a piano recital of music by Fauré and Brahms on Saturday, February 13, at 8 p.m. at the Longy School of Music, 1 Follen Street, Cambridge. Admission is $15 ($10 for students). For more information call (978) 363-5704.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Robert Shaw
April 30, 1916–January 25, 1999



A great American conductor of indefatigable energy and consummate achievement has died. Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra, of which he had been music director for twenty-one years, Robert Shaw was also a frequent guest conductor in this country and abroad. Also in demand as a teacher and lecturer, he was founder of the Robert Shaw Institute and of the Robert Shaw Choral Workshops at Carnegie Hall. His career began in New York, where he formed the Collegiate Chorale and prepared choruses for such conductors as Arturo Toscanini and Bruno Walter. Before becoming the Atlanta Symphony's music director in 1967 he was music director of the San Diego Symphony and then an associate conductor for ten years of The Cleveland Orchestra under George Szell. Besides his own numerous recordings of the choral masterworks with the Atlanta Symphony, Shaw provided an important link for many listeners to great music-making of the past: the Robert Shaw Chorale can still be heard on Toscanini's RCA recordings of the Beethoven Ninth, Beethoven's *Missa solemnis*, and the Verdi *Requiem*. Shaw made his first Boston Symphony appearances at Tanglewood in 1947 and 1948, led concerts here in 1958 and 1959, and then returned to the BSO podium for acclaimed concerts at Tanglewood in 1996 and 1997. For Tanglewood Festival Chorus Conductor John Oliver, Shaw's recent BSO concerts "closed a circle": Shaw had served as inspiration for Oliver's work not only with the Tanglewood Festival Chorus but also with his own John Oliver Chorale. When illness forced Shaw to cancel a scheduled Tanglewood appearance last July, it took three conductors to replace him, one for each work on the program. But then, this past September, he flew to Boston to conduct Beethoven's Ninth Symphony without rehearsal, opening Seiji Ozawa's 25th Anniversary Season in place of the BSO's ailing music director. No one but Robert Shaw could have done so so fittingly, and so memorably.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



♪*Appointed by Seiji Ozawa*
* *Participating in a system of rotated seating*
‡*On sabbatical leave*
°*Substituting*

First Violins

Malcolm Lowe ♪
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova ♪
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin ♪
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick ♪
David and Ingrid Kosowsky chair

*James Cooke ♪
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul ♪
Bessie Pappas chair

*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
Catherine and Paul Buttenwieser chair

*Elita Kang ♪
Mary B. Saltonstall chair

*Haldan Martinson ♪

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky ♪
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley ♪
Shirley and J. Richard Fennell chair

Ronan Lefkowitz ♪
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪

*Nicole Monahan ♪

*Wendy Putnam ♪

*Xin Ding ♪

Violas

Steven Ansell ♪
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock ♪
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen ♪
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

‡Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young ♪
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce ♪
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker ♪
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪

Flutes
Jacques Zoon ♪
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith ♪
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling ♪
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone ♪
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen ♪
James and Tina Collias chair
Keisuke Wakao ♪
Assistant Principal
Elaine and Jerome Rosenfeld chair
°Laura Ahlbeck

English Horn
Robert Sheena ♪
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins ♪
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews ♪
Thomas and Dola Stemberg chair
Thomas Martin ♪
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom ♪
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda ♪
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small ♪
Richard Ranti ♪
Associate Principal

Contrabassoon
Gregg Henegar ♪
Helen Rand Thayer chair

Horns
James Sommerville ♪
Principal Horn
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring ♪
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen ♪
Elizabeth B. Storer chair
Jay Wadenpfuhl ♪
Richard Mackey ♪
Diane Osgood Tottenham chair
Jonathan Menkis ♪

Trumpets
Charles Schlueter ♪
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman ♪
Ford H. Cooper chair
Thomas Rolfs ♪
Acting Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
‡Norman Bolter ♪
°Darren Acosta

Bass Trombone
Douglas Yeo ♪
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins ♪
Timothy Genis ♪
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Librarians
Marshall Burlingame ♪
Principal
Lia and William Poorvu chair
William Shisler
John Perkel ♪

Assistant Conductors
Federico Cortese ♪
Anna E. Finnerty chair
Ilan Volkov ♪

Personnel Managers
Lynn G. Larsen ♪
Bruce M. Creditor ♪

Stage Manager
Peter Riley Pfitzinger ♪
Position endowed by Angelica L. Russell





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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
25TH ANNIVERSARY SEASON
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Eighteenth Season, 1998-99

Thursday, February 4, at 8
Friday, February 5, at 1:30
Saturday, February 6, at 8

SEIJI OZAWA conducting

DEBUSSY — *Pelléas et Mélisande* Symphony, realized by Marius Constant

MOZART — Flute Concerto No. 1 in G, K.313(285c)

Allegro maestoso
Adagio non troppo
Rondeau: Tempo di menuetto

JACQUES ZOON

INTERMISSION

STRAVINSKY — *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth
Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (The wise elder) – Dance of the earth

Part II: The Sacrifice
Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (The chosen victim)

The Friday-afternoon concert is given in memory of Sidney Stoneman.

The evening concerts will end about 9:55 and the afternoon concert about 3:25.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Please be sure the electronic signal on your cellular telephone, watch, or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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Claude Debussy
Pelléas et Mélisande Symphony, realized by Marius Constant



Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on August 22, 1862, and died in Paris on March 25, 1918. The composition of Pelléas et Mélisande, *a setting of Maurice Maeterlinck's drama of the same name, occupied Debussy from 1893 to 1895 in the creation of the short score; he orchestrated the work in 1901 and 1902 for the first production at the Opéra-Comique on April 30, 1902; André Messager conducted. Suites of music from the opera have been performed by the Boston Symphony on three previous occasions: under Pierre Monteux in January 1957, Erich Leinsdorf in October 1962, and Leinsdorf again in January 1992. That April, Bernard Haitink led the Act IV interlude and the Prelude and Close of Act V in memory of Olivier Messiaen. Marius Constant, the French composer born in Bucharest, Romania, on February 7, 1925, prepared his* Pelléas et Mélisande Symphonie *in 1981; the details of the passages he used are given below. The score calls for two flutes, two oboes and English horn, two clarinets, three bassoons, four horns, two trumpets, three trombones, tuba, timpani, two harps, cymbals, and strings.*

In 1889 Debussy was speaking with his former teacher, Ernest Guiraud, about the kind of poet he would prefer for an opera libretto. We are fortunate that a young musician who was present took notes on Debussy's reply:

> One who only hints at what is to be said. The ideal would be two associated dreams. No place, nor time. No big scene... Music in opera is far too predominant. Too much singing and the musical settings are too cumbersome. The blossoming of the voice into true singing should occur only when required... No developments merely for the sake of developments. A prolonged development does not fit, cannot fit, the words. My idea is of a short libretto with mobile scenes... A variety of scenes in regard to place and character. No discussion or arguments between the characters, whom I see at the mercy of life or destiny.

This statement precisely anticipates the only opera that Debussy ever completed. Yet it was not until May 17, 1893, that he saw (in its only performance) the play that was to seize his imagination.

Pelléas et Mélisande is a symbolic drama, highly evocative, with the simplest of plots and almost no action. The play is divided into five acts, each consisting of several quite short scenes, all presented in a subtle dialogue of hints and suggestions, moods and feelings. Here, clearly, was material that exactly suited Debussy's wants. Through the mediation of a friend, Henri de Régnier, one of the backers of the play's single performance, Debussy managed to visit Maeterlinck in Ghent and obtain permission to turn the play into an opera. With a few small cuts, he set Maeterlinck's text essentially verbatim, concentrating on capturing the rhythm and flow of the French language, without superimposing patterns of purely musical origin. And he accompanied the voice parts with a largely continuous web of orchestral accompaniment, thus making *Pelléas* rather similar to Wagner's operas, though Debussy's orchestration is far lighter and more transparent, far less of an end in itself.

Because the play consists of so many short scenes, Debussy decided to link all of the scenes with orchestral interludes to extend the emotional mood of one scene after its close and to anticipate that of the scene to come. He completed his main creative work by 1895, leaving the opera in the form of a short score until he could get a commitment

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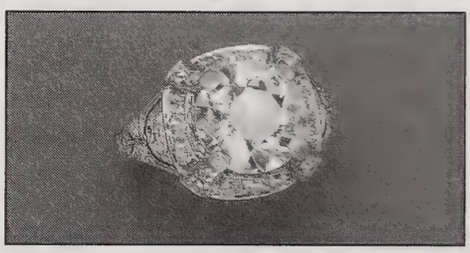
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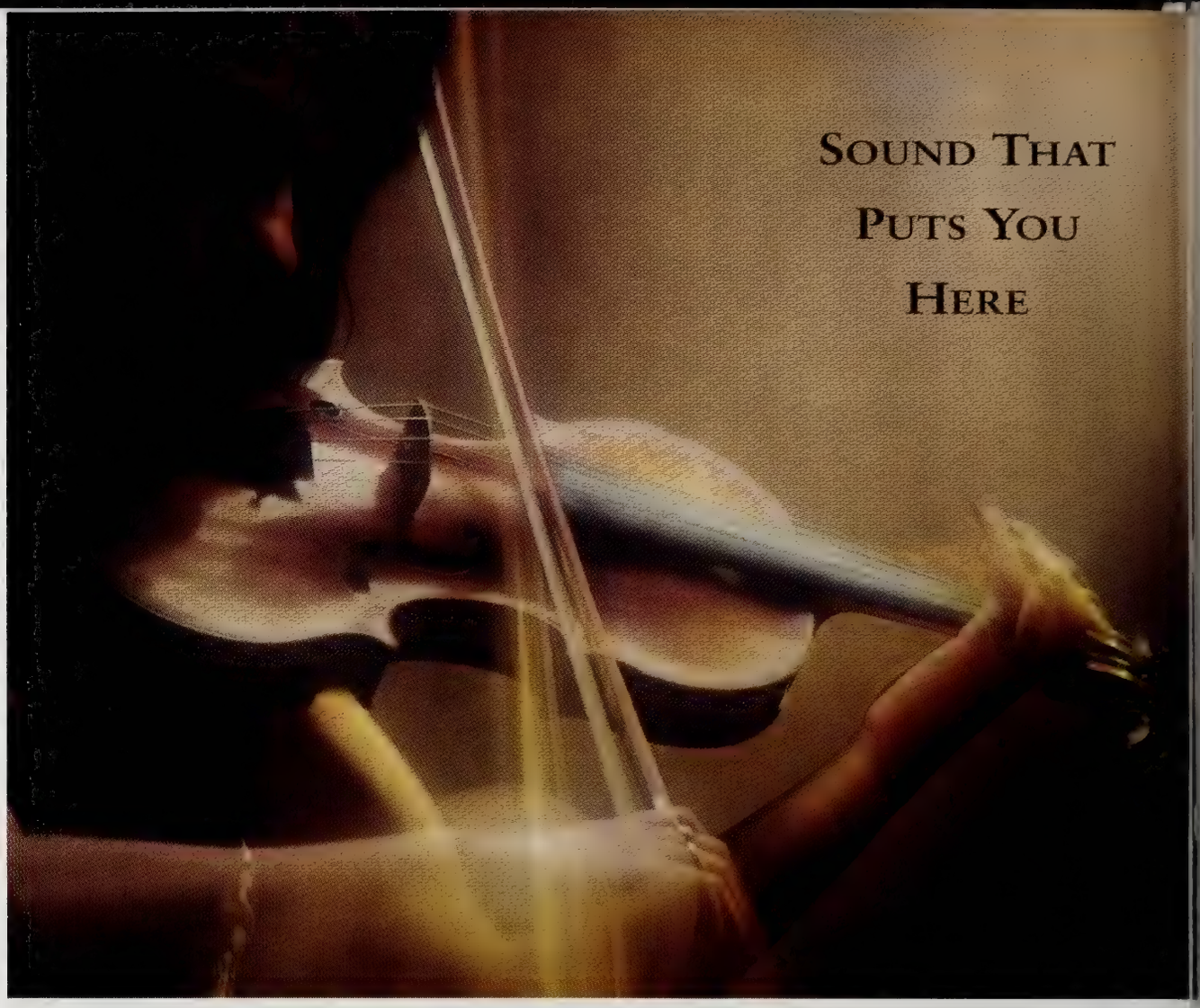


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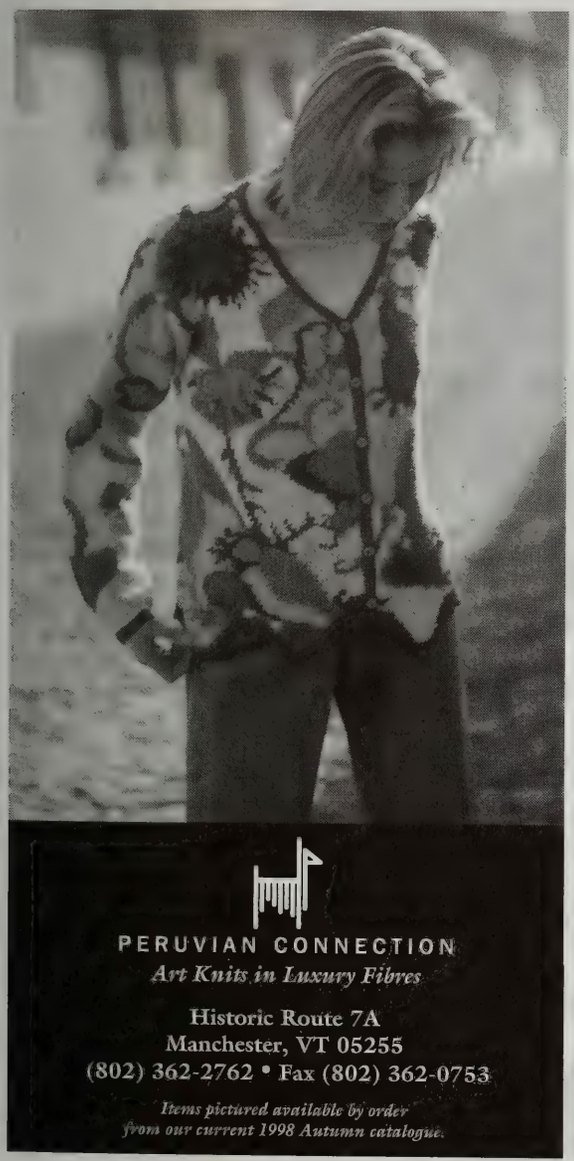
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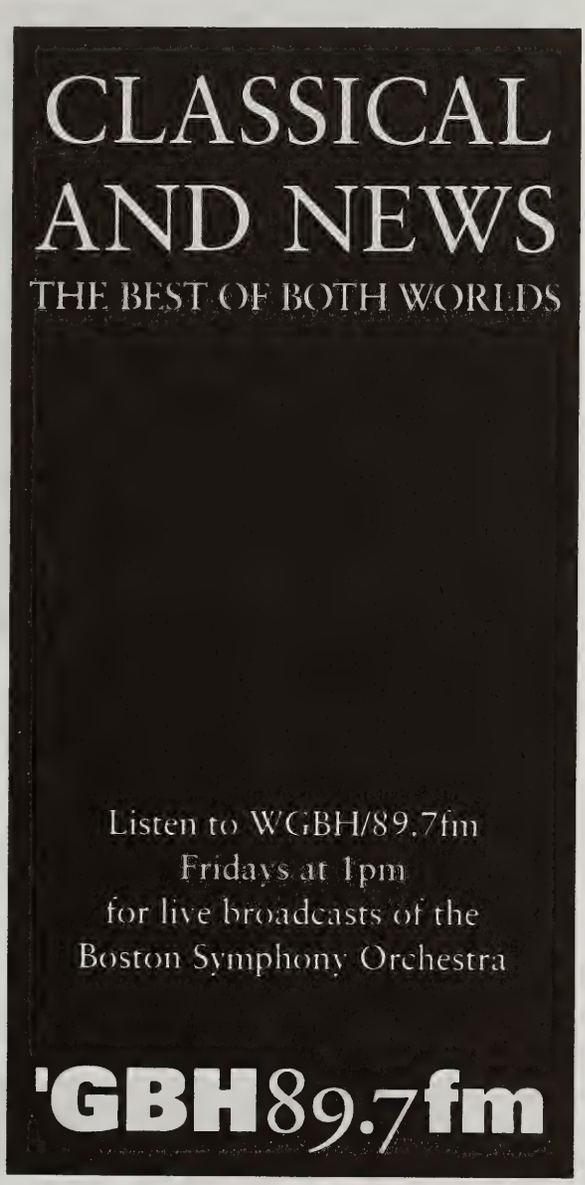
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for a production. This did not come until 1902, at which point he finally wrote out a full score. Though there were naysayers at the premiere ready to declare the work incomprehensible, it gradually became clear that Debussy had created a musical masterpiece of the symbolist movement, which had flourished a decade earlier in literature but had never attracted a musician of such originality before.

Debussy's opera makes use of small thematic figures which appear, on the surface, to be his equivalent of Wagner's *Leitmotiv* technique. But Debussy had objected to what he considered Wagner's device of using such themes as "calling cards" to announce to the audience who was about to appear on the stage or do something dramatic. Debussy's themes express moods and states of mind, just as his entire score is designed to enhance and extend the mood of each scene or event. Since the opera has very little action—indeed, the whole basis of the plot is that any attempt at decisive or definitive action can only lead to tragedy—the role of the music in evoking these subtleties of quicksilver impressions is vital.

Still, the constant development of these motives make Debussy's score "symphonic," a fact that Marius Constant emphasizes in his selection of passages from the opera, which he goes so far as to call a "symphony" rather than a "suite." It has been common to make a suite from the opera simply by linking together the orchestral transitions between the





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scenes. Constant has chosen also to include two of the most important dramatic scenes from the opera (with voice parts omitted), because Debussy's orchestra at those moments carries to its climax the opera's "symphony."

With only the tiniest of exceptions (at the moments linking one excerpt to the next) the music is entirely Debussy's, taken directly from the opera (identified here in bold-faced type), linked into a single large-scale symphonic movement that emphasizes the development of the principal thematic ideas, particularly the two heard in the opening four measures of the **Prelude**—a dark, bare melody suggesting the old church modes to evoke a setting remote from our experience, and a dotted hovering figure, constrained into just two pitches a step apart, associated with Golaud's ineffectual struggle against fate. In Act I, Golaud, who has lost his way while hunting, encounters a terrified young woman, Mélisande, also lost. She can tell him nothing of herself, but her clothes imply highborn connections. She agrees to follow him. The **Interlude** further develops the themes from the opening and adds a shy, poignant melody associated with Mélisande. In the castle, Golaud's mother reads to her nearly-blind father, Arkel, a letter from Golaud, explaining that he has married this woman of mystery; he is about to bring her home. **Interlude**. Mélisande walks in the gardens with her mother-in-law; they are joined by Golaud's younger half-brother Pelléas. An ominous storm threatens. The distant sound

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of a chorus can be heard; Mélisande recognizes that it comes from the ship that brought her here.

Act II begins with a sunny scene. Pelléas and Mélisande are seated at the edge of a fountain in an old, disused park. Mélisande plays with her wedding ring, tossing it into the air and catching it. But then it falls into the well and is lost. In the **Interlude**, lively modal music associated with the young people at the well dies away and Golaud's music undergoes some development. The opening of Act III makes it clear that some emotional link has begun to form between Mélisande and her brother-in-law. She is seated at a window of the castle, combing her long, golden hair. Pelléas speaks to her from below. As she leans over, her hair falls about his face, and he embraces it rapturously. Golaud enters and upbraids them for behaving "like children" in the darkness. The **Interlude** is built on a version of Golaud's theme that is melodically expanded and a lyrical version of Mélisande's motif. During the remainder of the act, Golaud becomes increasingly concerned about the nature of the relationship between his wife and his stepbrother, but he cannot confirm his doubts.

Marius Constant's symphony emphasizes the climactic scene of Act IV, in which Pelléas and Mélisande avow their love while walking in the forest at dusk. They have stayed too late, and the gates to the palace are closed for the night, but they are ecstatic in their newfound passion. The jealous Golaud has followed and sees them kissing; in a rage he strikes Pelléas dead. The entire end of the final scene, from the moment when the two lovers explicitly express their love to one another to the murder of Pelléas, forms the climax of the "symphony." In Act V, Mélisande is lying in bed, near death. She has given birth to a baby girl. Golaud, tormented by the murder of Pelléas, vainly attempts to get her to admit that theirs was a guilty love so as to justify his action, but she dies maintaining that it was a pure love. Marius Constant links the very opening music of the act, depicting the darkened sickroom, with the final passage, from the moment of Mélisande's death (a chime sounding in the orchestra). Golaud's theme recurs for the last time—he has been able to learn nothing—and Mélisande's delicate, poignant theme comes to rest in a soft halo of gentle sonority.

—Steven Ledbetter

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Wolfgang Amadè Mozart
Flute Concerto No. 1 in G, K.313(285c)



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his two flute concertos (the present G major and a second in D) in Mannheim in early 1778 on commission from a Dutch merchant who played the flute (see below); the dates of the first performances are not known. The G major flute concerto has been played by the Boston Symphony Orchestra on three previous occasions, each of them at Tanglewood: with Doriot Anthony Dwyer under Charles Munch's direction in July 1961, with Jean-Pierre Rampal under Kazuyoshi Akiyama in August 1978, and with James Galway under John Nelson in August 1992. The present performances of the G major concerto are the BSO's first in subscription concerts. Besides the solo flute, the score calls for two oboes (which become two flutes in the second movement, played in Mozart's day by the same musicians), two horns, and strings; though there is no written part for it, a bassoon would have been employed to double the bass line.

Mozart spent the entire winter of 1777-78 in the vigorously musical city of Mannheim, renowned for its orchestra comprising many of the best players in all of Europe ("an orchestra of generals," it was called). Mozart was traveling with his mother (Papa Leopold had not been able to get leave from his job in Salzburg to come along), and the end goal of the journey was Paris, where Wolfgang hoped (or Leopold hoped for him!) to find wealthy patrons eager to pay him for compositions, and audiences just as eager to hear him play as they had earlier when he had visited as a genuine prodigy. But Wolfgang dawdled in Mannheim. There he was enjoying himself in more ways than just musical. He fell in love with an opera singer named Aloysia Weber and went so far as to write his father with the suggestion that they should marry and go to Italy, where Wolfgang would manage her career as a singer. This, of course, was not at all what Leopold had in mind for his son. He kept urging him to get on to Paris.

This context is important for understanding Wolfgang's letters to his father at this time. It must be remembered that he was doing his best to defy paternal authority, though

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he was not prepared to break off with his father entirely. Still, every letter he wrote was carefully slanted to explain his interests in the light that he deemed most favorable to his desires. One of Mozart's new acquaintances in Mannheim was a wealthy Dutch merchant who played the flute. Mozart called him "DeJean" in his letters, but he didn't speak Dutch (whereas he did speak French), and the spelling is almost certainly his phonetic transcription of DeJong. In December 1777, Mozart wrote to his father, DeJong would pay him 200 florins for composing "three little, easy short concertos." A composer of Mozart's extraordinary facility should have been able to dash off a commission like that in a matter of a few weeks at most. But three months later he was writing to his father, making excuses for not having finished the commission (despite the fact that the 200 florins would have been a most welcome addition to his exchequer).

> Here I do not have one hour of peace. I can only compose at night, and so cannot get up early. Besides, one is not disposed to work at all times. I could certainly scribble the whole day, but a piece of music goes out into the world, and, after all, I don't want to feel ashamed for my name to be on it. And, as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure.

This letter has caused some writers to assert that Mozart really disliked the flute—this despite the evidence of brilliantly conceived parts for that instrument in many of his scores—not to mention the beauty of the concerto that he actually composed at this time! But taken in context, it appears far more likely that the letter is a carefully crafted series of excuses, based partly on truth, perhaps, but stretched as far as the writer dared, to explain to Papa why on earth he had not finished the commission and left for Paris. Mozart was not about to explain that he was spending precious time courting Aloysia Weber!

In the end, he composed one concerto (K.313) and adopted the subterfuge of rewriting an earlier work (an oboe concerto) as a second score for flute (K.314), but he never did complete the full commission—and DeJong paid him a lower fee accordingly.

The first of the flute concertos shows a new richness of orchestral scoring over the series of violin concertos Mozart had completed in Salzburg shortly before. He exploits the agility of the solo instrument beautifully, but without losing sight of the necessary balance between soloist and orchestra. The first movement is filled with examples of Mozart's exuberant melodic invention. The heading "Allegro maestoso" is quite unusual at this time, and suggests a movement of rather more dignity and power than one expects. There is a wide-ranging tonal imagination at work here, with a striking passage in D minor in the exposition introduced by a vigorous scale passage that plays an important role in the development. The Adagio is a movement of extraordinary beauty, the sinuous line of the solo weaving a magical web in its interplay with the orchestra. The minuet tempo of the final rondo suggests grace rather than athletic abandon or sparkling humor, though Mozart has one surprise in store right at the end: just as the opening ritornello returns for the last time, hinting at a thoroughly orthodox conclusion, the soloist takes off with one last unexpected passage to attract the spotlight in a final arresting moment.

—S.L.

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Igor Stravinsky
Le Sacre du printemps, Pictures from pagan Russia



Le Sacre du printemps *(*The Rite of Spring*) was formally commissioned by Serge Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912 and completed the sketch score on November 17 "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on May 29, 1913. Leopold Stokowski led the Philadelphia Orchestra in the first American performance on March 3, 1922. Pierre Monteux led the first Boston Symphony Orchestra performances on January 25 and 26, 1924; he also led the BSO in the first New York performance that January 31. Since then it has also been conducted in BSO concerts under the direction of Serge Koussevitzky, Leonard Bernstein, Igor Markevitch, Eleazar de Carvalho, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, William Steinberg, Seiji Ozawa, Charles Dutoit, Gennady Rozhdestvensky, Leonard Slatkin, Bernard Haitink (the most recent subscription performances, in May 1997), and James Conlon (the BSO's most recent Tanglewood performance, on July 19, 1997, though Robert Spano led a performance with the Tanglewood Music Center Orchestra on August 1, 1998, to conclude that summer's Leonard Bernstein Memorial Concert). The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*. Then, in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:
>
> FIRST PART: THE KISS OF THE EARTH
>
> The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy



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procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. The Kiss of the Earth. The people dance passionately on the earth, sanctifying it and becoming one with it.

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In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the section entitled "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music to Part I went quickly; by January 7, 1912, he had finished it,

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including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of March 7 to his old friend Anatoly Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

About June 9, Stravinsky was invited to the home of Debussy's friend Louis Laloy; he arrived with a four-hand piano arrangement of *Le Sacre* and persuaded Debussy, who was also there, to play through it with him. Laloy recalled:

> Sometimes humming a part that had been omitted from the arrangement, [Stravinsky] led into a welter of sound the supple, agile hands of his friend. Debussy followed without a hitch [which speaks volumes for Debussy's ability at the keyboard!] and seemed to make light of the difficulty. When they had finished, there

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was no question of embracing, nor even of compliments. We were dumbfounded, overwhelmed by this hurricane which had come from the depths of the ages, and which had taken life by the roots.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had been a sensation dancing the title role of *Petrushka*, but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky said to me, "and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere was one of the greatest scandals in the history of music. There had

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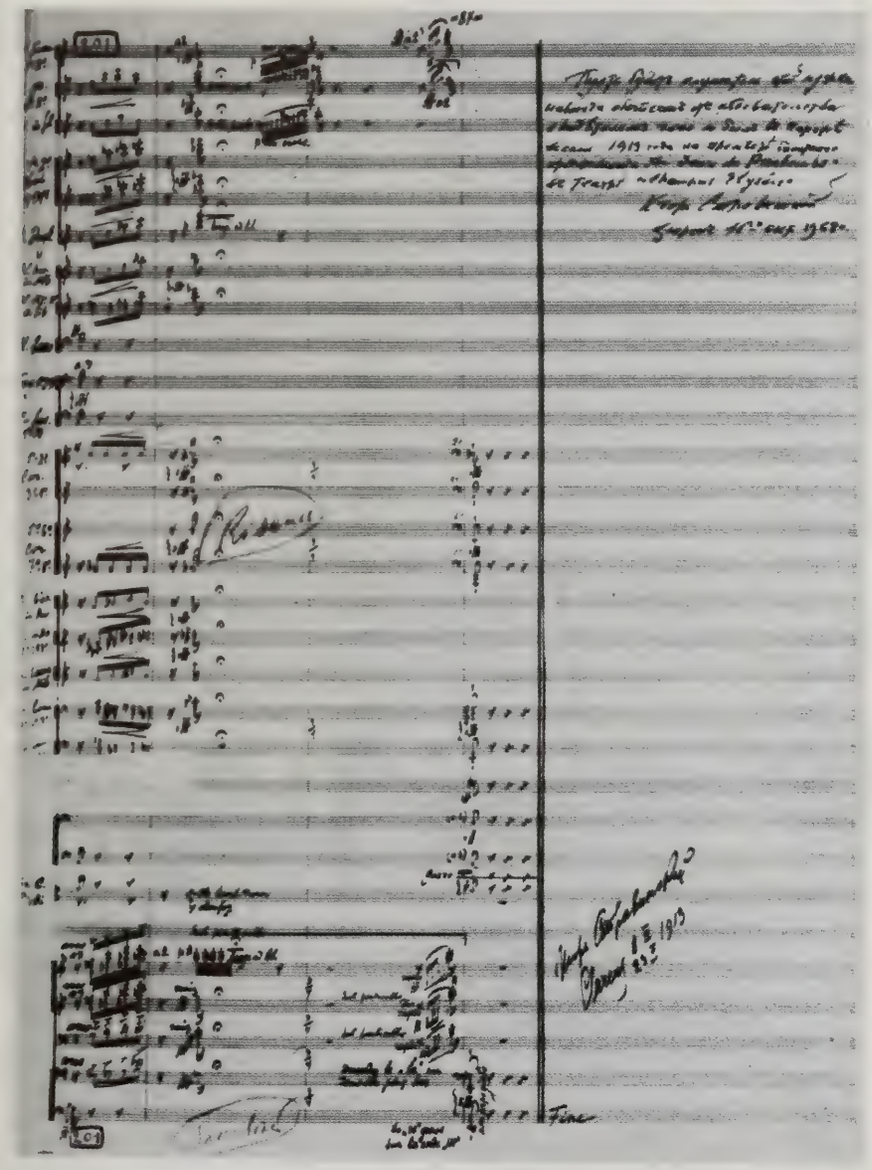
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been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage: "I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance." He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted, and...happy." With the impresa-



The final page of the full score of "Le Sacre du printemps," March 1913. In October 1968 Stravinsky added an inscription at the upper right, reading in part: "May whoever listens to this music never experience the mockery to which it was subjected and of which I was the witness in the Théâtre des Champs-Elysées, Paris, Spring 1913."



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rio's instinct for publicity, Diaghilev recognized that the evening's events were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre*, however, came almost a year later, when Monteux conducted the first concert performance of the work (not counting a Russian performance under Koussevitzky in the meantime). This time the triumph was total. A reviewer wrote:

> After the last chord there was delirium. A mass of spectators, in a fervor of admiration, screamed the name of the author, and the entire audience began to look for him. An exaltation, never to be forgotten, reigned in the hall, and the applause went on until everyone was dizzy. The reparation is complete. Paris is rehabilitated. For Igor Stravinsky, the homage of unlimited adoration.

The composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité.

After World War I, the Russian Ballet attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last seventy-five years.

In earlier centuries, western music in the cultivated tradition had developed a metri-



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cal approach, with a steady, regular grouping of beats into a pattern that gave a predictable stress every two, three, or four beats. But in *Le Sacre*, the motion grows out of added reiterations of the basic *beat*, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) In *Le Sacre* there are two basic ways that this additive rhythm is expressed. The simpler kind occurs in the first dance (following the Introduction to Part I), "Auguries of spring," in which the meter is written in a virtually unchanging pattern (here, 2/4) with irregular and unpredictable stresses created by dynamic accent. The more complicated and radical kind of rhythmic treatment occurs when the basic rhythmic unit is a short note value—say an eighth-note—and it is grouped in constantly changing patterns, as in the concluding "Sacrificial dance," which was so new in rhythmic conception that Stravinsky could not find a way to write it down for a long time—though he was able to play it on the piano! Originally he wrote the passage with a basic unit of sixteenth-notes (a few years later he doubled the note values to make them easier to read). The first measures of the dance are written in these meters: 3/16, 2/16, 3/16, 3/16, 2/8, 2/16, 3/16, 3/16, 2/8, 3/16, 3/16, 5/16, etc. Even within these meters as written, the expected stress on the downbeat is not always present; nothing is predictable. Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, growing to the frenetic climax of the final sacrifice.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other (these contrasting but simultaneous rhythms were choreographed, in the original production, by different groups of dancers, bringing a correspondence between aural and visual elements). The "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece no one today doubts, but the way the elements operate to create that unity are still mysterious. Stravinsky himself was not interested in theorizing. Of course, he didn't need to—he had composed the piece, and that's enough for anyone:

> I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* their music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.
>
> —S.L.

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Edward Lockspeiser's *Debussy: His Life and Mind*, in two volumes, is the standard study of the composer (Macmillan). Still interesting and useful for its wealth of contemporary documentation is Léon Vallas's *Claude Debussy: His Life and Works*, translated from the French by Maire and Grace O'Brien and published originally in 1933 (Dover paperback). Marcel Dietschy's *La Passion de Claude Debussy*, edited and translated by William Ashbrook and Margaret G. Cobb as *A Portrait of Claude Debussy*, is another useful biographical study (Oxford). The series of Cambridge Opera Handbooks includes a volume by Roger Nichols and Richard Langham-Smith on *Pelléas et Mélisande* (Cambridge University paperback). Of interest, too, is the chapter on *Pelléas* in Joseph Kerman's *Opera as Drama* (Anchor paperback). Marius Constant's version of music from *Pelléas* has been recorded by Serge Baudo with the Czech Philharmonic (Supraphon, with Sibelius's incidental music for the Maeterlinck play). A recent recording of the complete *Pelléas et Mélisande* features Maria Ewing as Mélisande, François Le Roux as Pelléas, and José van Dam as Golaud with Claudio Abbado and the Vienna Philharmonic Orchestra (Deutsche Grammophon). Important older recordings, both currently unlisted, include Pierre Boulez's with Elisabeth Söderstrom, George Shirley, Donald McIntyre, and the Orchestra of the Royal Opera, Covent Garden (Columbia) and Herbert von Karajan's with Frederica von Stade, Richard Stilwell, José van Dam, and the Berlin Philharmonic (EMI). Devotees will want to know Roger Desormière's 1941 recording with Irène Joachim, Jacques Jansens, and Henri Etcheverry (EMI Références or Arkadia).

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback), which maintains the standard of his earlier Beethoven biography. Stanley Sadie's Mozart article from The New Grove Dictionary has been published separately as *The New Grove Mozart* (Norton paperback). Alfred Einstein's classic



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Mozart: The Man, the Music remains important (Oxford paperback). Mozart's flute concertos are discussed in A. Hyatt King's BBC Music Guide *Mozart Wind & String Concertos* (University of Washington paperback). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a particularly useful resource (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). The many available recordings of Mozart's flute concertos include renditions by James Galway as soloist and conductor with the Chamber Orchestra of Europe (RCA), Jean-Pierre Rampal with Zubin Mehta and the Israel Philharmonic (CBS), and Eugenia Zukerman with Pinchas Zukerman and the English Chamber Orchestra (Sony "Essential Classics").

Probably the most accessible introduction to Stravinsky's life and music is Eric Walter White's article in The New Grove Dictionary of Music; this has been reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Eric Walter White's *Stravinsky: The Composer and his Works* is a crucial reference (University of California). There is useful material on *Le Sacre du printemps* in *Stravinsky in the Theatre* edited by Minna Ledermann (DaCapo paperback) and in such specialist publications as Jann Pasler's *Confronting Stravinsky: Man, Musician, and Modernist* (California) and Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale).

The Boston Symphony Orchestra has made three recordings of *Le Sacre du printemps*: famously with Pierre Monteux, the conductor of the premiere, in 1951 (recently remastered as part of RCA's Pierre Monteux Edition), with Michael Tilson Thomas in 1972 (Deutsche Grammophon, currently unlisted), and with Seiji Ozawa in 1979 (Philips, also currently unlisted). Seiji Ozawa's recording of *Le Sacre* with the Chicago Symphony Orchestra remains available (RCA). Stravinsky himself recorded *Le Sacre du printemps* with the Columbia Symphony Orchestra in 1960 (CBS/Sony). Other recordings of interest include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Bernard Haitink's with the London Philharmonic (Philips), James Levine's with the Metropolitan Opera Orchestra (Deutsche Grammophon), and Esa-Pekka Salonen's with the Philharmonia Orchestra (Sony Classical). Benjamin Zander's recording with the Boston Philharmonic pairs the orchestral version of *Le Sacre* with the composer's own two-piano arrangement (IMP Masters). For the historically minded, Leopold Stokowski's 1929-30 recording with the Philadelphia Orchestra is considered a classic (RCA or Pearl). An interesting Testament reissue has recently paired the great Russian-born conductor Igor Markevitch's two recordings of *Le Sacre*, both with the Philharmonia Orchestra, on a single disc; the first is their monaural account from 1951, the second their stereo remake from 1959.

—Marc Mandel

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Jacques Zoon



Born in 1961, Jacques Zoon studied at the Sweelinck Conservatory in Amsterdam with Koos Verheul and Harrie Starreveld. After graduating with honors, he continued his education in Canada at the Banff Center for the Arts, where he attended master classes with Geoffrey Gilbert and András Adorján. Mr. Zoon began playing in orchestras at an early age and soon gained broad experience as an orchestral musician. He was a member of the Netherlands Youth Orchestra and the European Community Youth Orchestra, with which he played under such renowned conductors as Abbado and Bernstein, and he was a soloist with the Amsterdam Philharmonic and The Hague Philharmonic. In 1988 he was appointed first flute of the Royal Concertgebouw Orchestra, with which he also won great praise as a soloist in performances of Mozart, Jolivet, Martin, and Gubaidulina. In addition he was first flute with the Chamber Orchestra of Europe, with which he also appeared regularly as soloist. He has also been soloist with many other orchestras throughout the world. An active chamber musician, he has been a member of such groups as the Netherlands Wind Ensemble and the Gaudier Ensemble, some of them using historical instruments. Mr. Zoon joined the Boston Symphony Orchestra as principal flute at the start of the 1997-98 season. As such, he is also a member of the Boston Symphony Chamber Players. In 1981, together with pianist Bernd Brackman, Mr. Zoon won second prize at the Wilhelm Pijper Competition. He was awarded the "Prix spécial du Jury" in 1987 at the Jean-Pierre Rampal Flute Competition in Paris. At the 1988 Scheveningen International Music Competition he won both third prize and the prize for the performance of a contemporary composition. Jacques Zoon has made various recordings for Philips, Decca, Deutsche Grammophon, Vanguard Classics, Koch Schwann, Canyon Classics, NM Classics, and Fidelio. He has recorded the Mozart flute concertos with Alain Lombard and the Orchestre de Bordeaux. In 1997, with pianist Bernd Brackman, he was awarded an Edison Prize for their album of contemporary Dutch repertory for flute and piano. Mr. Zoon maintains an active interest in the mechanical aspects of the flute and has published his findings on making technical improvements to the instrument. He was a Professor of Flute at the Rotterdam Conservatory from 1988 to 1994 and in 1994 became Professor of Flute at Indiana University in Bloomington. He now holds that same position at Boston University and at the New England Conservatory of Music.

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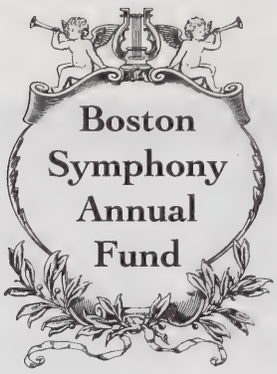
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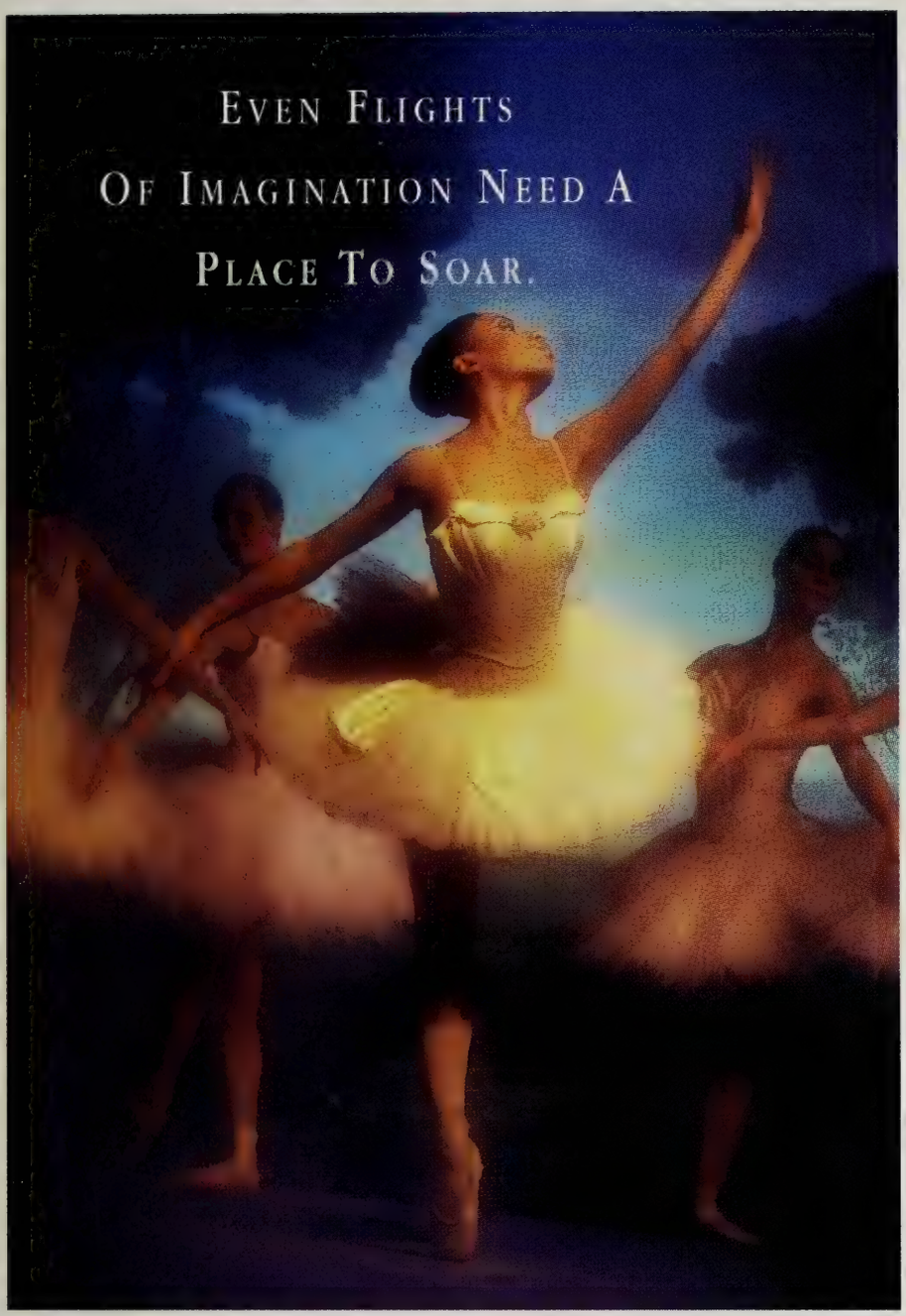
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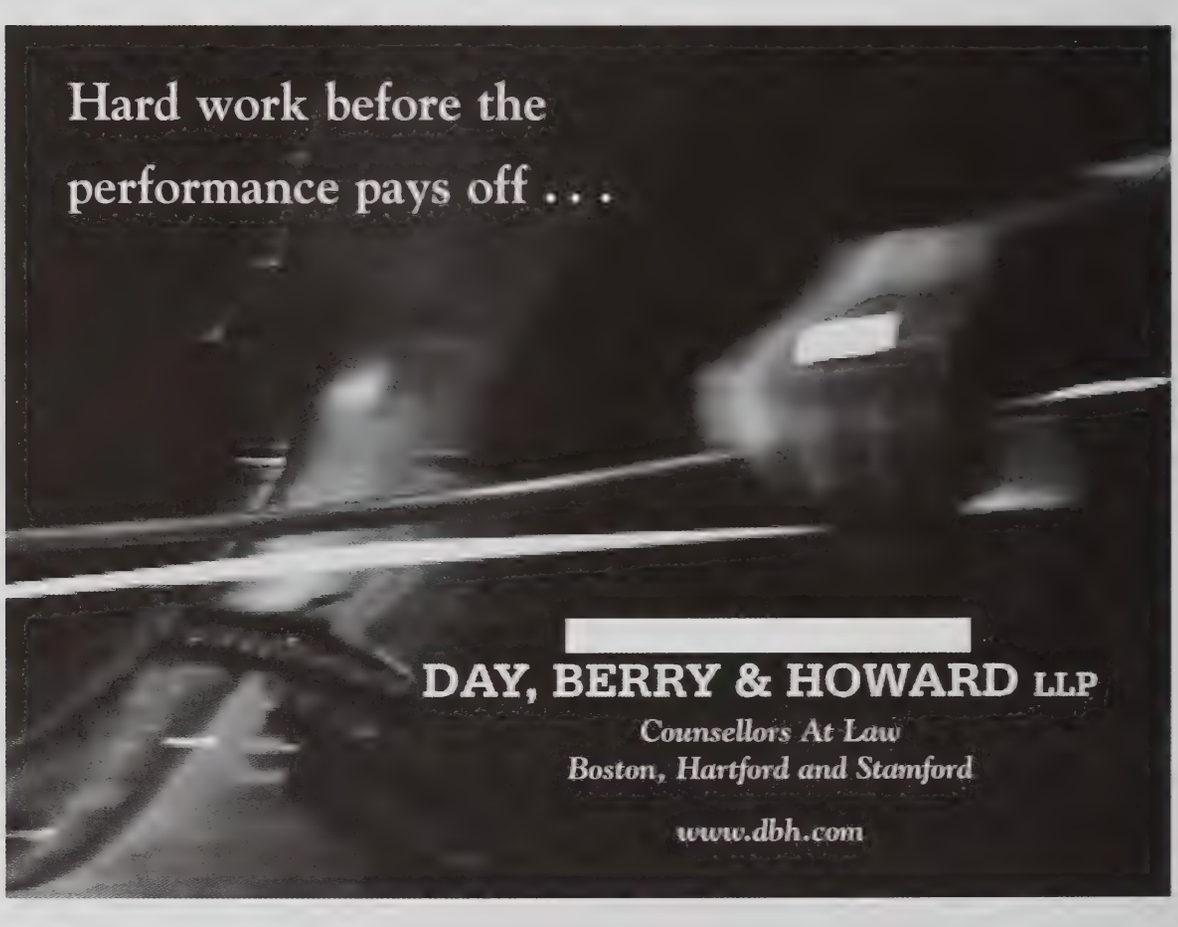


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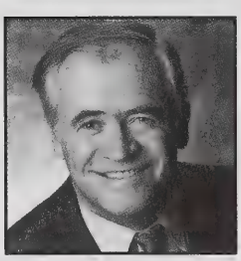
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NEXT PROGRAM. . .

Thursday, February 9, at 8

SEIJI OZAWA conducting

BEETHOVEN — Violin Concerto in D, Opus 61

Allegro non troppo
Larghetto
Rondo: Allegro

ANNE-SOPHIE MUTTER

INTERMISSION

STRAVINSKY — *Le Sacre du printemps*, Pictures from pagan Russia

Part I: The Adoration of the Earth
Introduction – Auguries of spring (Dances of the young girls) – Mock abduction – Spring Khorovod (Round dance) – Games of the rival clans – Procession of the wise elder – Adoration of the earth (The wise elder) – Dance of the earth

Part II: The Sacrifice
Introduction – Mystical circles of the young girls – Glorification of the chosen victim – The summoning of the ancients – Ritual of the ancients – Sacrificial dance (The chosen victim)

Seiji Ozawa's 25th Anniversary Season as music director of the Boston Symphony Orchestra continues as the acclaimed German violinist Anne-Sophie Mutter joins him and the BSO for a single Boston performance of Beethoven's Violin Concerto, which they will also perform at Carnegie Hall in New York. Following the intermission, Mr. Ozawa leads one of his signature pieces with the Boston Symphony, a work that is arguably the single most influential musical composition of the twentieth century—Stravinsky's bold, brash, epoch-making ballet score *The Rite of Spring*, which caused a near-riot at its premiere in 1913 but which enthralls audiences today as one of the most powerful showpieces in the orchestral repertory.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $3 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

Tuesday 'C'—February 9, 8-9:50

SEIJI OZAWA conducting
ANNE-SOPHIE MUTTER, violin

BEETHOVEN	Violin Concerto
STRAVINSKY	*Le Sacre du printemps*

Friday Eve—Saturday, February 20, 8-11:05
Thursday 'C'—Wednesday, February 24, 8-11:05
Saturday 'A'—February 27, 8-11:05

SEIJI OZAWA conducting
PAULA DELLIGATTI, soprano (Cio-Cio San)
ZHENG CAO, mezzo-soprano (Suzuki)
LUIS LIMA, tenor (Pinkerton)
LUCIO GALLO, baritone (Sharpless)
JEAN-PAUL FOUCHÉCOURT, tenor (Goro)
CHRISTOPHEREN NOMURA, baritone (Prince Yamadori)
CLAYTON BRAINERD, bass (The Bonze)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Concert staging by DAVID KNEUSS
Set design by JOHN MICHAEL DEEGAN and SARAH G. CONLY
Costumes by HANAE MORI

PUCCINI	*Madama Butterfly*

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(617) 542-6913, in Boston.

Thursday 'A'—February 25, 8-9:40
Friday 'A'—February 26, 1:30-3:10°

SEIJI OZAWA conducting
JAMES EHNES, violin

VIVALDI	*The Four Seasons*
STRAVINSKY	Suite from *Pulcinella*

Thursday 'B'—March 4, 8-9:50♦
Friday Evening—March 5, 8-9:50
Saturday 'B'—March 6, 8-9:50♦

JAMES CONLON conducting
SARAH CHANG, violin

ZEMLINSKY	Suite from *Cymbeline*
STRAUSS	Violin Concerto
SCHUBERT	Symphony No. 3

Thursday 'A'—March 18, 8-10♦
Friday 'A'—March 19, 1:30-3:30
Saturday 'A'—March 20, 8-10♦

DANIELE GATTI conducting
YEFIM BRONFMAN, piano

HINDEMITH	*Konzertmusik* for strings and brass
BARTÓK	Piano Concerto No. 2
PROKOFIEV	Music from *Romeo and Juliet*

Thursday 'C'—March 25, 8-9:55♦
Friday Evening—March 26, 8-9:55♦
Saturday 'A'—March 27, 8-9:55
Tuesday 'C'—March 30, 8-9:55♦

JEFFREY TATE conducting
PINCHAS ZUKERMAN, violin

ADÈS	*Living Toys*
BRUCH	Violin Concerto No. 1
DVOŘÁK	Romance in F minor for violin and orchestra
SCHOENBERG	Chamber Symphony No. 2

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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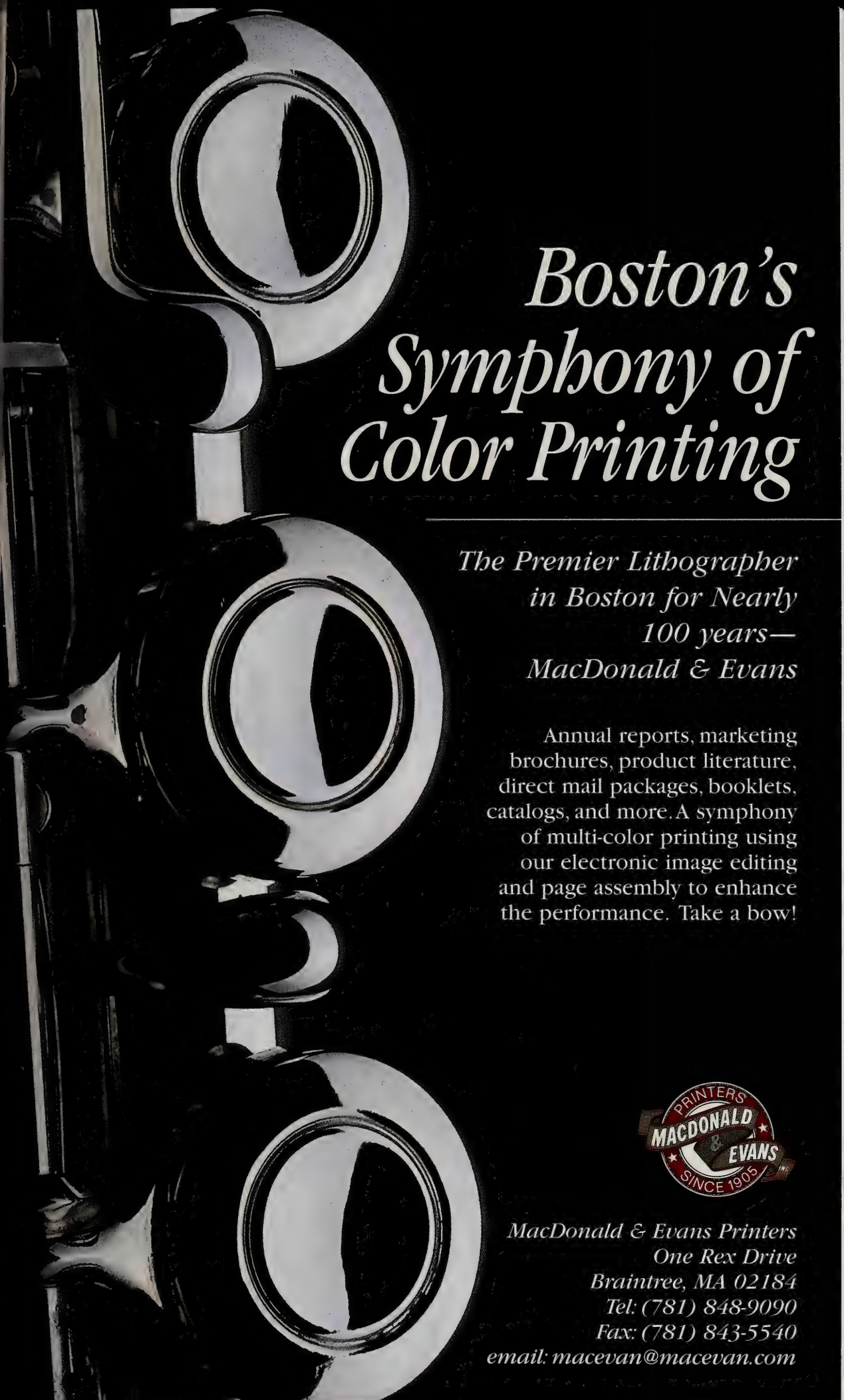
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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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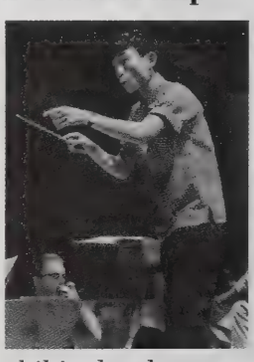
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Seiji Ozawa and the Boston Symphony Orchestra: A 25-Year Partnership



BSO Archives



BSO Archives

Now in his twenty-sixth season as the Boston Symphony Orchestra's music director, Seiji Ozawa this year surpasses Serge Koussevitzky as the longest-serving music director in BSO history. To celebrate Mr. Ozawa's twenty-fifth anniversary as music director, the BSO Archives has mounted an exhibit in the Cohen Wing display cases examining and illustrating not only many highlights of his tenure with the BSO, but also his education and early life, his experiences as a student at Tanglewood, and his appointment as the orchestra's thirteenth music director. In addition to items preserved in the BSO Archives, the exhibit also draws on materials lent by the Ozawa family.

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BSO

Symphony Hall Designated an Historic Landmark

BSO audiences and artists have long regarded Symphony Hall as an incomparable treasure; on January 20, its status was further elevated when U.S. Secretary of the Interior Bruce Babbitt designated Symphony Hall a National Historic Landmark. This status is reserved for sites and structures deemed to be significant representatives of our nation's heritage; Symphony Hall was one of only fifteen properties so designated this year. National Historic Landmarks are identified by theme and special studies prepared or overseen by the National Park Service. Symphony Hall is one of the few concert halls to receive this honor, joining ranks with its neighbor across the street, Jordan Hall, and New York's Carnegie Hall. National Historic Landmark status will offer Symphony Hall special federal protections and open funding from new sources, including First Lady Hillary Clinton's "Save America's Treasures" program. The qualities that earned Symphony Hall its new designation include its extraordinary acoustics, widely regarded as the finest in the United States and among the best in the world, as well as the role the BSO's home has played in shaping American culture, including some of the historic non-musical events that have occurred here. The hall's acoustics stem from the partnership of architects McKim, Mead, and White with Harvard acoustics pioneer Wallace Sabine; look for the plaque commemorating Sabine in the Massachusetts Avenue corridor. A public ceremony to mark this milestone in the building's history will be planned as part of the upcoming celebration of Symphony Hall's centennial in the year 2000.

New BSO Portraits Display

Anticipating the centennial of Symphony Hall in the year 2000, a display of formal portrait photographs of the BSO's entire current membership has been mounted in the orchestra-level corridor nearest the Cohen Wing. The photo collection that previously included Seiji Ozawa along with past BSO and Pops conductors, formerly mounted in that space, has now been refurbished and incorporated into the new display. Photographer Betsy Bassett took the black-and-white BSO member photographs as the initial step toward production of a new book of BSO member profiles. The display system was designed by Krent/Paffett Associates in Boston and fabricated by Mystic Scenic Design in Dedham.

Art in Support of Art

Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with landscape works by artist William Shattuck, on display through February 15. These works represent a two-year exploration of themes in nature and the environment of Dartmouth, the town on the southeast coast of Massachusetts where the artist lives. Born in 1950 and raised in the New York City area, Mr. Shattuck was primarily self-taught until his twenties, when he began studies in painting, printing, and drawing at the Art Students League and the School for Visual Arts. During this time he also worked for the *New York Daily News* and as a freelance illustrator. His work varies in expressive qualities and in media, ranging from charcoal drawings to oil landscapes. He comments, "With this body of landscape work, I've tried to focus on moments formed by color and composition, but most important, translated and enhanced by the ephemeral quality of light." Mr. Shattuck illustrated the 1993 children's book *Moonlight on the River*, written by Deborah Kovacs. His work has been exhibited in the Wiggin Gallery of the Boston Public Library, the Boston Center for the Arts, the Silvermine Arts Center "Art of the Northeast" Invitational Show, the University of Massachusetts-Dartmouth, and at Mattapoisett's Rogers Gallery and Water Street Gallery. If you are interested in purchasing any of the works for sale, or would like additional information about the artist, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed

by an exhibition of works from the Art Connection.

Do You Have Symphony Hall Memorabilia?

In preparation for the Symphony Hall Centennial in the year 2000, the Boston Symphony Archives is seeking memorabilia documenting the rich history of this building, which, until its opening in October 1900, was referred to as the New Boston Music Hall. Specific items sought include the following: New Boston Music Hall stock certificates, issued starting in 1893; New Boston Music Hall reports to shareholders, 1893-1934, and any materials relating to the financing and construction of Symphony Hall by McKim, Mead & White, architects. In addition, we are looking for documentation of Symphony Hall events spanning the years 1900 to the present—in particular, materials relating to non-Boston Symphony/Boston Pops events, including programs, photographs, and recordings. Please contact BSO Archivist Bridget Carr at (617) 638-9434 for further information.

The BSO Online

Fans of the Boston Symphony Orchestra and Boston Pops with access to the internet can visit the BSO's official home page at www.bso.org not just for up-to-the-minute information about all of the orchestra's activities, but also to purchase tickets for Boston Symphony Orchestra concerts online through a secure credit card transaction. Besides program listings and ticket information, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. The BSO web site is updated regularly throughout the year to provide current information on the Boston Symphony,

James E. Whitaker

November 12, 1922–December 11, 1998



With the recent death of Jim Whitaker, both the Boston Symphony Orchestra and the New England Conservatory of Music have lost a valued friend and colleague. Born in Chattanooga, Tennessee, James E. Whitaker studied trumpet at the Cincinnati Conservatory, where he received his bachelor's and master's degrees in music. He was a trumpet student at the Berkshire Music Center (now the Tanglewood Music Center) in 1950 and 1951. In 1963 he became chief scheduling coordinator of the Music Center on a full-time basis, having previously served in a part-time capacity as orchestra librarian and stage manager; he remained with the TMC as scheduling coordinator through the summer of 1997. In addition to his work at Tanglewood, Jim became Hall Manager of Symphony Hall in Boston in August 1979 and was later a front-of-house presence as Symphony Hall House Manager, holding that position from 1985 until his retirement last spring. Before coming to the BSO he was Administrative Coordinator at the New England Conservatory of Music from 1967 and also handled the booking and management of Jordan Hall at New England Conservatory for many years. Prior to that he was head of the Music Department at Middle Georgia College in Cochran, Georgia.

In addition to his wife Patricia (Pat), herself also so well-known to many of us at Symphony Hall and at Tanglewood, Jim leaves three sons—Ronald, Head Librarian of The Cleveland Orchestra; Douglas, stage manager of the New World Symphony in Miami, Florida; and Gregory, a freelance trumpet player in Boston who regularly plays with the Boston Pops Esplanade Orchestra—a brother, F. Monroe, of Tullahoma, Tennessee, and four grandchildren. Jim's courteous, friendly, and gracious presence made a lasting impression on all who knew him—not just family, friends, and those who worked with him at Symphony Hall, Tanglewood, and the New England Conservatory, but countless BSO patrons who came to recognize and know him at the Massachusetts Avenue entrance of this building. He will be deeply missed.

the Boston Pops, and Tanglewood; we invite you to check in frequently.

Symphony Hall Tours

As we approach the centennial of Symphony Hall, interest in tours of this historic building is growing. The Boston Symphony Association of Volunteers is pleased to offer tours of Symphony Hall, conducted by experienced tour guides, for groups of adults or children. The tours take approximately one hour and can be arranged between 9 a.m. and 5 p.m., Monday through Friday, depending on the orchestra's schedule. For further information, please call Pauline McCance in the Volunteer Office at (617) 638-9263.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

BSO Members in Concert

Jerome Rosen plays a piano recital of music by Fauré and Brahms on Saturday, February 13, at 8 p.m. at the Longy School of Music, 1 Follen Street, Cambridge. Admission is $15 ($10 for students). For more information call (978) 363-5704.

Robert Shaw
April 30, 1916–January 25, 1999



A great American conductor of indefatigable energy and consummate achievement has died. Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra, of which he had been music director for twenty-one years, Robert Shaw was also a frequent guest conductor in this country and abroad. Also in demand as a teacher and lecturer, he was founder of the Robert Shaw Institute and of the Robert Shaw Choral Workshops at Carnegie Hall. His career began in New York, where he formed the Collegiate Chorale and prepared choruses for such conductors as Arturo Toscanini and Bruno Walter. Before becoming the Atlanta Symphony's music director in 1967 he was music director of the San Diego Symphony and then an associate conductor for ten years of The Cleveland Orchestra under George Szell. Besides his own numerous recordings of the choral masterworks with the Atlanta Symphony, Shaw provided an important link for many listeners to great music-making of the past: the Robert Shaw Chorale can still be heard on Toscanini's RCA recordings of the Beethoven Ninth, Beethoven's *Missa solemnis*, and the Verdi *Requiem*. Shaw made his first Boston Symphony appearances at Tanglewood in 1947 and 1948, led concerts here in 1958 and 1959, and then returned to the BSO podium for acclaimed concerts at Tanglewood in 1996 and 1997. For Tanglewood Festival Chorus Conductor John Oliver, Shaw's recent BSO concerts "closed a circle": Shaw had served as inspiration for Oliver's work not only with the Tanglewood Festival Chorus but also with his own John Oliver Chorale. When illness forced Shaw to cancel a scheduled Tanglewood appearance last July, it took three conductors to replace him, one for each work on the program. But then, this past September, he flew to Boston to conduct Beethoven's Ninth Symphony without rehearsal, opening Seiji Ozawa's 25th Anniversary Season in place of the BSO's ailing music director. No one but Robert Shaw could have done so so fittingly, and so memorably.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



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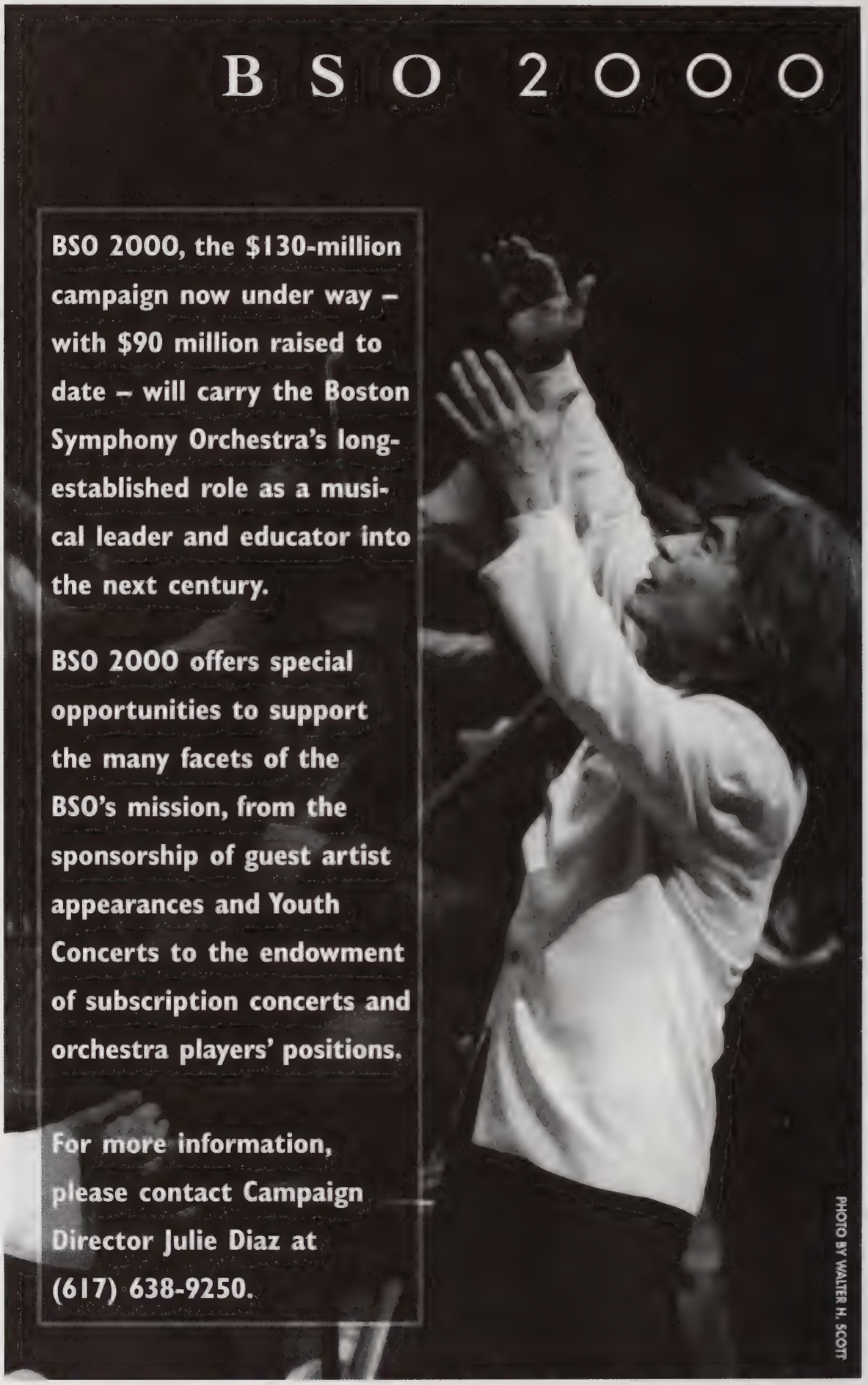
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Allegro non troppo
Larghetto
Rondo: Allegro

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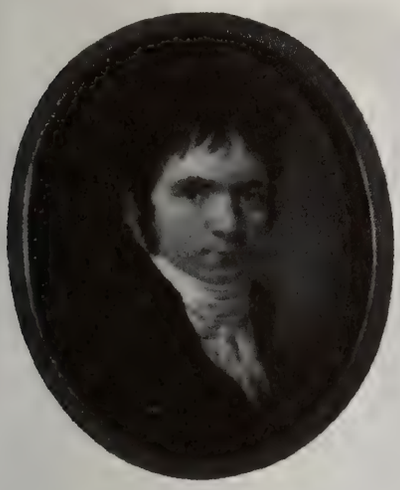
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Ludwig van Beethoven
Violin Concerto in D, Opus 61



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on December 23 that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on November 22, 1853. The first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on December 21, 1861. Louis Schmidt, Jr., was soloist for the first Boston Symphony performances in January 1884, under Georg Henschel's direction. The concerto has also been played at Boston Symphony concerts by Franz Kneisel under Wilhelm Gericke and Emil Paur; by Franz Ondříček and Carl Halir under Paur; by Willy Burmester with Franz Kneisel conducting; Lady Hallé, Fritz Kreisler, Hugo Heermann, Olive Mead, Eugène Ysaÿe, and Willy Hess with Gericke; Hess, Kreisler, Anton Witek, Albert Spalding, and Efrem Zimbalist with Karl Muck; Hess, Mischa Elman, and Witek with Max Fiedler; Witek with Ernst Schmidt; Jascha Heifetz with Henri Rabaud; Kreisler, Richard Burgin, Carl Flesch, and Berl Senofsky with Pierre Monteux; Burgin, Joseph Szigeti, Zimbalist, Heifetz, Yehudi Menuhin, Spalding, and Ginette Neveu with Serge Koussevitzky; Heifetz, Isaac Stern, Zino Francescatti, Wolfgang Schneiderhan, Leonid Kogan, and Erica Morini with Charles Munch; Stern, Menuhin, and Joseph Silverstein with Erich Leinsdorf; Stern with Max Rudolf; Itzhak Perlman with William Steinberg; Francescatti with Michael Tilson Thomas; Sidney Harth with Stanislaw Skrowaczewski; Stern, Perlman, Anne-Sophie Mutter, and Midori with Ozawa; Mutter with Stuart Challender; Silverstein with Klaus Tennstedt, Ozawa, and Kurt Masur; Henryk Szeryng and Pinchas Zukerman with Andrew Davis; Thomas Zehetmair with Roger Norrington; Frank Peter Zimmermann with Marek Janowski; Ida Haendel with Simon Rattle (the most recent subscription performances, in January 1996); Pamela Frank with Bernard Haitink; and Christian Tetzlaff with Seiji Ozawa (the most recent Tanglewood performance, on August 9, 1998). In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that

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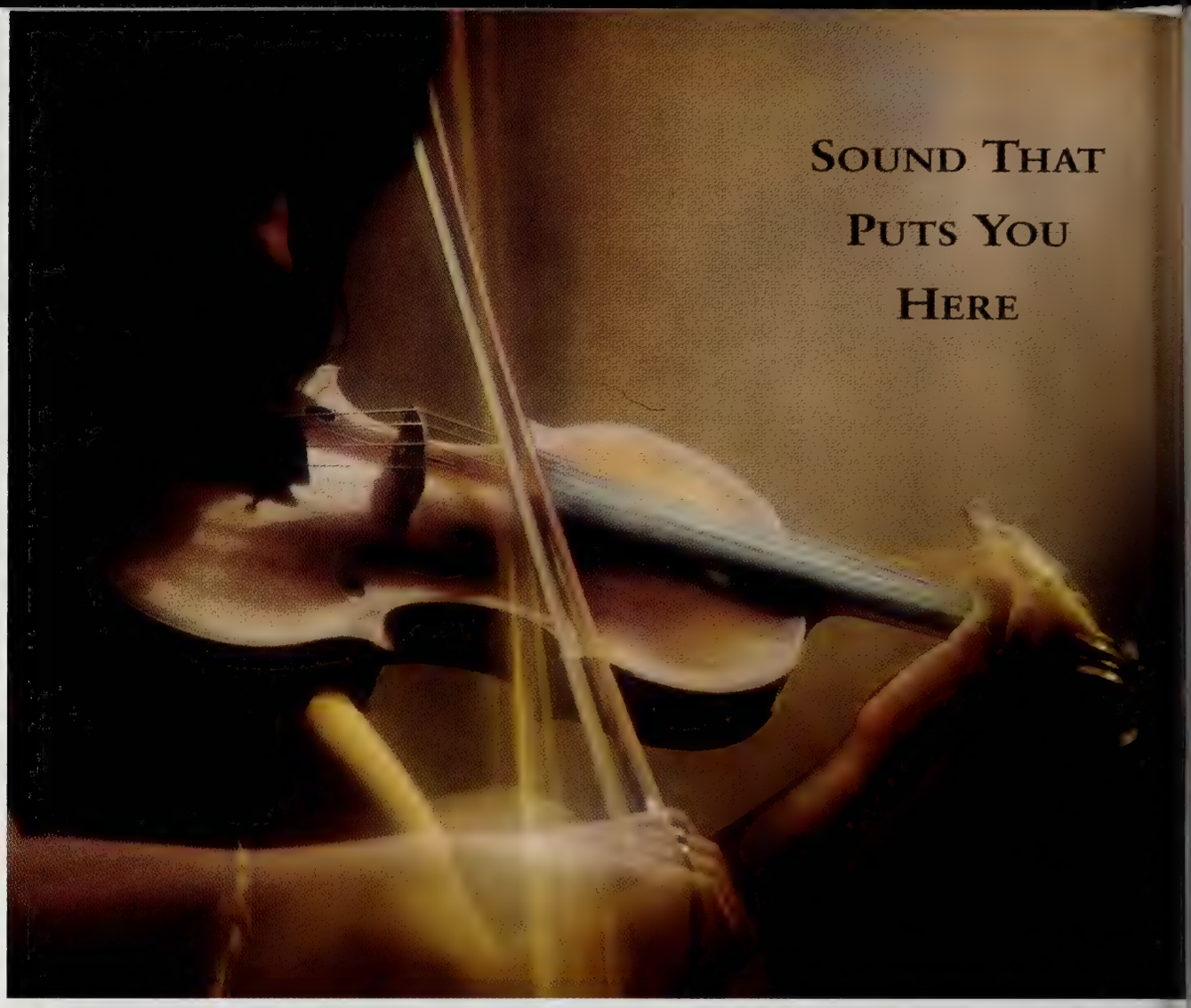


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appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as April 11, 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume that he kept as a record of his journey and in which appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and composers, including J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of

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Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions. (On another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide.) Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on December 23, 1806, a concert that also included music of Méhul, Mozart, Cherubini, and Handel. Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.

The immediate post-premiere history of the piece has mainly to do with its publication. In April 1807 the pianist-turned-publisher Muzio Clementi visited Beethoven in Vienna to secure the English printing rights to a batch of compositions the composer had recently completed. Besides the Violin Concerto, these included the Fourth Piano Concerto and Fourth Symphony, the three Razumovsky quartets, and the *Coriolan* Overture. At Clementi's request, Beethoven agreed also to produce a piano version of the Violin Concerto, since this would obviously appeal to a wider market. Clementi closed the deal a happy businessman, feeling that he had gotten away cheap at a cost for the whole lot of two hundred pounds sterling (of which, incidentally, Beethoven re-



The eight-year-old Franz Clement

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ceived not a penny before the end of 1809). What Clementi did not know, however, was that the composer was planning to offer this same group of works, including the piano arrangement, to several other publishing houses: within a week of signing Clementi's contract on April 20, 1807, Beethoven sent letters off to Nikolaus Simrock in Bonn and Ignaz Pleyel in Paris, and that June he was negotiating with the Bureau des Arts et d'Industrie in Vienna as well. It was actually the last-named firm that was first to print both forms of the concerto, in August 1808, the violin version now being dedicated to Beethoven's longtime friend Stephan von Breuning and the piano version to Julie von Breuning, the latter's wife of several months. (An excellent pianist, Julie von Breuning was the daughter of a Viennese physician, Gerhard von Vering, in whom Beethoven expressed confidence; she died the following March.) Clementi's London editions of the concerto did not appear until late in the summer of 1810.*

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of January 8, 1807). In the years

*Regarding the piano arrangement of the Violin Concerto, a few words. It seems clear that Beethoven agreed to Clementi's suggestion for business reasons, and in making the arrangement he simply added some left-hand chords and figurations to a right-hand part that adds a minimal but necessary amount of embellishment to the original violin line. Musically the result is not convincing: it is hardly pianistic, and the wonderful sound contrast between solo violin and orchestra is lost. The piano part sounds particularly weak, too, given the four pianistic cadenzas Beethoven provided for this version of the work: a startlingly obtrusive one in the first movement (featuring a prominent dialogue between soloist and obbligato timpani!), another connecting the Larghetto and rondo (which at least gives us some idea of what Beethoven wanted at this point), and two in the finale (the first, heard before the second statement of the rondo theme, again somewhat obtrusive, the last in the expected place near the close of the movement).

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following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on May 27, 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Anne-Sophie Mutter plays Fritz Kreisler's cadenzas at this concert.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something that we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tune-

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ful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel



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Igor Stravinsky
Le Sacre du printemps, Pictures from pagan Russia



Le Sacre du printemps *(*The Rite of Spring*) was formally commissioned by Serge Diaghilev on August 8, 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912 and completed the sketch score on November 17 "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on May 29, 1913. Leopold Stokowski led the Philadelphia Orchestra in the first American performance on March 3, 1922. Pierre Monteux led the first Boston Symphony Orchestra performances on January 25 and 26, 1924; he also led the BSO in the first New York performance that January 31. Since then it has also been conducted in BSO concerts under the direction of Serge Koussevitzky, Leonard Bernstein, Igor Markevitch, Eleazar de Carvalho, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, William Steinberg, Seiji Ozawa, Charles Dutoit, Gennady Rozhdestvensky, Leonard Slatkin, Bernard Haitink (the most recent subscription performances, in May 1997), and James Conlon (the BSO's most recent Tanglewood performance, on July 19, 1997, though Robert Spano led a performance with the Tanglewood Music Center Orchestra on August 1, 1998, to conclude that summer's Leonard Bernstein Memorial Concert). The score of* Le Sacre *calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E-flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero, and strings.*

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*. Then, in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

> *Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:
>
> FIRST PART: THE KISS OF THE EARTH
>
> The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy

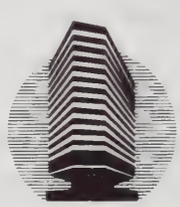
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procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. The Kiss of the Earth. The people dance passionately on the earth, sanctifying it and becoming one with it.

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In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the section entitled "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music to Part I went quickly; by January 7, 1912, he had finished it,

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including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of March 7 to his old friend Anatoly Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

About June 9, Stravinsky was invited to the home of Debussy's friend Louis Laloy; he arrived with a four-hand piano arrangement of *Le Sacre* and persuaded Debussy, who was also there, to play through it with him. Laloy recalled:

> Sometimes humming a part that had been omitted from the arrangement, [Stravinsky] led into a welter of sound the supple, agile hands of his friend. Debussy followed without a hitch [which speaks volumes for Debussy's ability at the keyboard!] and seemed to make light of the difficulty. When they had finished, there

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was no question of embracing, nor even of compliments. We were dumbfounded, overwhelmed by this hurricane which had come from the depths of the ages, and which had taken life by the roots.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had been a sensation dancing the title role of *Petrushka*, but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

> The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky said to me, "and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere was one of the greatest scandals in the history of music. There had

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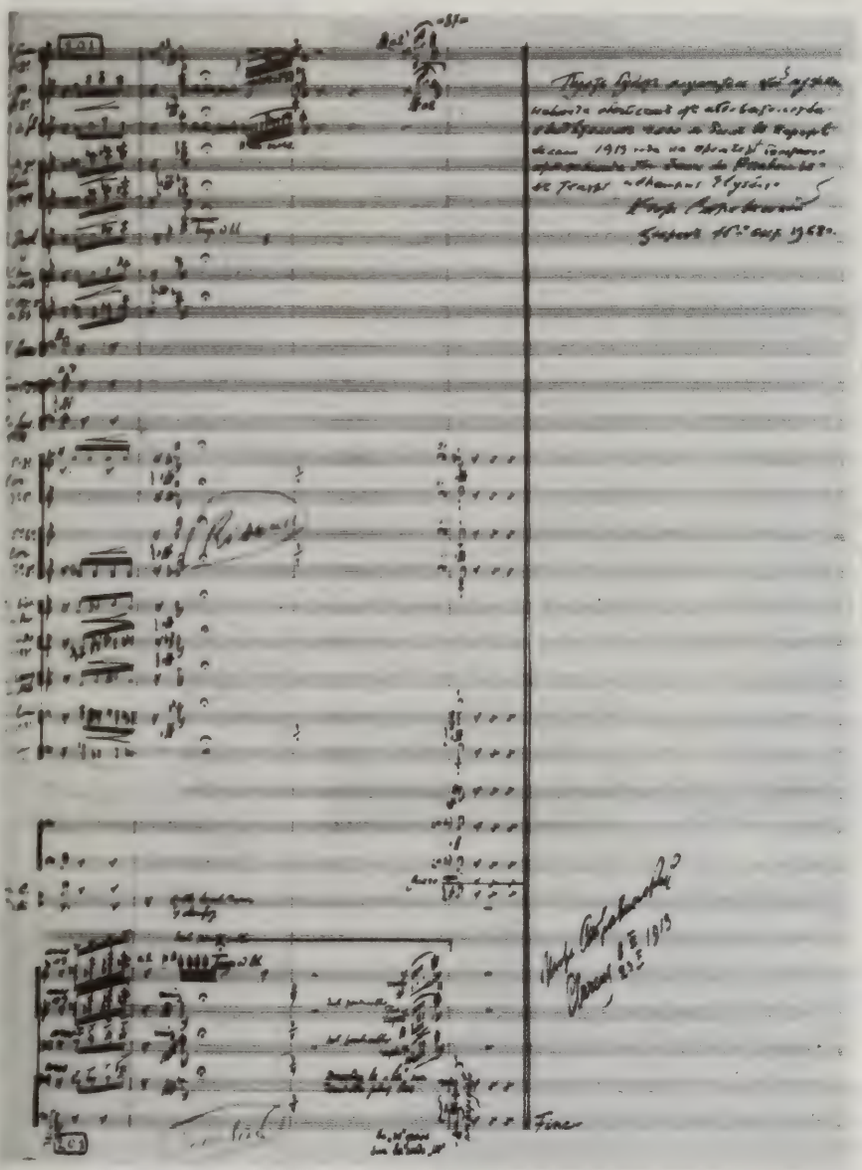
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been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage: "I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance." He never forgot the imperturbability of the conductor during the entire melee:

> I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted, and...happy." With the impresa-



The final page of the full score of "Le Sacre du printemps," March 1913. In October 1968 Stravinsky added an inscription at the upper right, reading in part: "May whoever listens to this music never experience the mockery to which it was subjected and of which I was the witness in the Théâtre des Champs-Elysées, Paris, Spring 1913."

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Emerging Artists Series
23, 24 Friday, 8 p.m.
Saturday, 8 p.m.
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Symphony Hall

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Symphony Hall

Kirov Orchestra
4 Wednesday, 8 p.m.
Symphony Hall

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7 Saturday, 8 p.m.
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13, 14, 15
Friday, 8 p.m.
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Sunday, 3 p.m.
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Kodo Drummers
28 Sunday, 3 p.m.
Symphony Hall

March

Irina Muresanu
Emerging Artists Series
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7 Sunday, 3 p.m.
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Symphony Hall

April

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rio's instinct for publicity, Diaghilev recognized that the evening's events were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre*, however, came almost a year later, when Monteux conducted the first concert performance of the work (not counting a Russian performance under Koussevitzky in the meantime). This time the triumph was total. A reviewer wrote:

> After the last chord there was delirium. A mass of spectators, in a fervor of admiration, screamed the name of the author, and the entire audience began to look for him. An exaltation, never to be forgotten, reigned in the hall, and the applause went on until everyone was dizzy. The reparation is complete. Paris is rehabilitated. For Igor Stravinsky, the homage of unlimited adoration.

The composer was carried from the hall on the shoulders of the crowd and borne through the Place de la Trinité.

After World War I, the Russian Ballet attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky's advanced, dissonant harmonies probably attracted the most attention at first (especially the "polychord" mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the "tyranny of the bar line" that had locked so much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last seventy-five years.

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cal approach, with a steady, regular grouping of beats into a pattern that gave a predictable stress every two, three, or four beats. But in *Le Sacre*, the motion grows out of added reiterations of the basic *beat*, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folk song or liturgical chant.) In *Le Sacre* there are two basic ways that this additive rhythm is expressed. The simpler kind occurs in the first dance (following the Introduction to Part I), "Auguries of spring," in which the meter is written in a virtually unchanging pattern (here, 2/4) with irregular and unpredictable stresses created by dynamic accent. The more complicated and radical kind of rhythmic treatment occurs when the basic rhythmic unit is a short note value—say an eighth-note—and it is grouped in constantly changing patterns, as in the concluding "Sacrificial dance," which was so new in rhythmic conception that Stravinsky could not find a way to write it down for a long time—though he was able to play it on the piano! Originally he wrote the passage with a basic unit of sixteenth-notes (a few years later he doubled the note values to make them easier to read). The first measures of the dance are written in these meters: 3/16, 2/16, 3/16, 3/16, 2/8, 2/16, 3/16, 3/16, 2/8, 3/16, 3/16, 5/16, etc. Even within these meters as written, the expected stress on the downbeat is not always present; nothing is predictable. Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, growing to the frenetic climax of the final sacrifice.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other (these contrasting but simultaneous rhythms were choreographed, in the original production, by different groups of dancers, bringing a correspondence between aural and visual elements). The "Procession of the wise elder" is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the "Adoration of the earth." The musical "primitivism" cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece no one today doubts, but the way the elements operate to create that unity are still mysterious. Stravinsky himself was not interested in theorizing. Of course, he didn't need to—he had composed the piece, and that's enough for anyone:

> I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me—Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* their music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.
>
> —Steven Ledbetter



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The New Grove Beethoven provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from The New Grove Dictionary of Music and Musicians (Norton). The important modern biography of the composer is Maynard Solomon's *Beethoven*, published originally in 1977 but newly revised in 1998 (Schirmer). The standard biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Michael Steinberg's note on the Beethoven Violin Concerto is in his recent compilation of program notes, *The Concerto–A Listener's Guide* (Oxford). Donald Francis Tovey's note on the Violin Concerto is in his *Essays in Musical Analysis* (Oxford paperback). Roger Fiske's *Beethoven Concertos and Overtures* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton paperback). Anne-Sophie Mutter has recorded the Beethoven Violin Concerto with Herbert von Karajan and the Berlin Philharmonic (Deutsche Grammophon). Jascha Heifetz's recordings of both the Beethoven and Brahms violin concertos with Charles Munch and the Boston Symphony Orchestra are attractively paired on a single disc (RCA Red Seal). Other noteworthy recordings of the Beethoven Violin Concerto include Ida Haendel's with Rafael Kubelik and the New Philharmonia Orchestra (Testament), Yehudi Menuhin's with Wilhelm Furtwängler and the Lucerne Festival Orchestra (Testament), Menuhin's with Furtwängler and the Philharmonia Orchestra (EMI), and Joseph Silverstein's as soloist and conductor with the Utah Symphony Orchestra (Pro Arte).

Probably the most accessible introduction to Stravinsky's life and music is Eric Walter White's article in The New Grove Dictionary of Music; this has been reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Eric Walter White's *Stravinsky: The Composer and his Works* is a crucial reference (University of California). There is useful material



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on *Le Sacre du printemps* in *Stravinsky in the Theatre* edited by Minna Ledermann (Da-Capo paperback) and in such specialist publications as Jann Pasler's *Confronting Stravinsky: Man, Musician, and Modernist* (California) and Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale).

The Boston Symphony Orchestra has made three recordings of *Le Sacre du printemps*: famously with Pierre Monteux, the conductor of the premiere, in 1951 (recently remastered as part of RCA's Pierre Monteux Edition), with Michael Tilson Thomas in 1972 (Deutsche Grammophon, currently unlisted), and with Seiji Ozawa in 1979 (Philips, also currently unlisted). Seiji Ozawa's recording of *Le Sacre* with the Chicago Symphony Orchestra remains available (RCA). Stravinsky himself recorded *Le Sacre du printemps* with the Columbia Symphony Orchestra in 1960 (CBS/Sony). Other recordings of interest include Leonard Bernstein's with the New York Philharmonic (Sony Classical), Pierre Boulez's with the Cleveland Orchestra (Deutsche Grammophon), Bernard Haitink's with the London Philharmonic (Philips), James Levine's with the Metropolitan Opera Orchestra (Deutsche Grammophon), and Esa-Pekka Salonen's with the Philharmonia Orchestra (Sony Classical). Benjamin Zander's recording with the Boston Philharmonic pairs the orchestral version of *Le Sacre* with the composer's own two-piano arrangement (IMP Masters). For the historically minded, Leopold Stokowski's 1929-30 recording with the Philadelphia Orchestra is considered a classic (RCA or Pearl). An interesting Testament reissue has recently paired the great Russian-born conductor Igor Markevitch's two recordings of *Le Sacre*, both with the Philharmonia Orchestra, on a single disc; the first is their monaural account from 1951, the second their stereo remake from 1959.

—Marc Mandel

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Anne-Sophie Mutter



Anne-Sophie Mutter's career began when she appeared at thirteen as soloist with Herbert von Karajan and the Berlin Philharmonic at the 1977 Salzburg Whitsun Festival. She has since been in demand as an orchestral soloist and chamber musician in major musical centers throughout Europe, the Americas, and the Far East. In January 1998 she embarked on the most important project of her career to date, devoting the entire year to playing the cycle of ten Beethoven sonatas for piano and violin with pianist Lambert Orkis in fifty cities worldwide. She returns to the United States in 1999 for this week's performances in Boston and New York celebrating Seiji Ozawa's twenty-fifth anniversary as music director of the Boston Symphony Orchestra, as well as for engagements with the Philadelphia Orchestra, the Pittsburgh Symphony, and the Minnesota Orchestra. She then tours Europe with the Trondheim Soloists chamber orchester and next summer gives recitals in the Far East. Next season she will tour with the World Youth Orchestra conducted by Kurt Masur, a tour to include concerts in Berlin, Baden-Baden, Weimar, Leipzig, Dresden, and Warsaw. Mutter and Masur also collaborate at the Lucerne Interna-

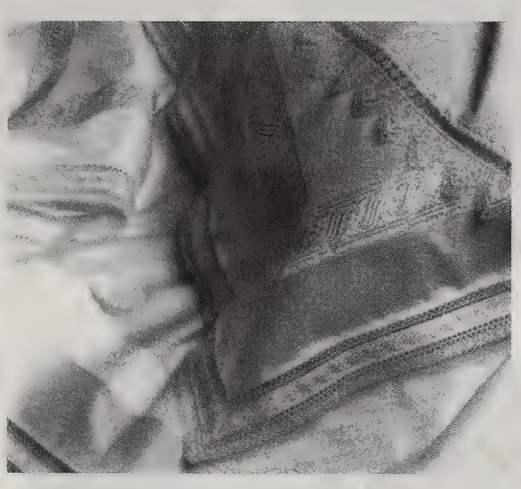
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tional Music Festival in September 1999 to commemorate the tenth anniversary of Herbert von Karajan's death, after which they will open the new season of the Orchestre de Paris. Two weeks later she will be guest soloist with Sir Colin Davis to open the London Symphony Orchestra's season. Later next fall she will play Penderecki's Violin Concerto No. 2 in major European cities with the Curtis Institute of Music Orchestra under André Previn's direction. She opens the year 2000 in New York presenting a festival of twentieth-century violin literature, with recitals at Carnegie Hall and orchestral concerts at Avery Fisher Hall with Kurt Masur and the New York Philharmonic, repeating the festival in London, Stuttgart, and Frankfurt with the London Symphony Orchestra also under Masur. With pianist Lambert Orkis, she will give recitals of twentieth-century repertory in a dozen North American cities. In the spring of 2000 Anne-Sophie Mutter will oversee the revival in London of the Carl Flesch International Violin Competition, which she has recently reorganized. Ms. Mutter's recordings have won numerous honors, including the Grand Prix du Disque, a Grammy, and Holland's Edison Award. Recent releases include "live" recordings of Brahms's Violin Concerto and Schumann's *Fantasie* with Kurt Masur and the New York Philharmonic, and Penderecki's Violin Concerto No. 2 with the London Symphony Orchestra conducted by the composer. Her newest recording is the complete cycle of Beethoven violin sonatas with pianist Lambert Orkis, recorded during their worldwide tour and released last year. With Seiji Ozawa and the Boston Symphony Orchestra she has recorded Norbert Moret's *En Rêve* and Bartók's Violin Concerto No. 2. An ardent champion of contemporary music, Ms. Mutter has expanded the repertory for her instrument with works written especially for her by Lutosławski, Penderecki, Moret, Wolfgang Rihm, and Sebastian Currier. Over the next few years she will perform violin concertos commissioned by Paul Sacher from Boulez, Gubaidulina, and the American composer Sebastian Currier. She has also commissioned a violin sonata from Krzysztof Penderecki, to be premiered at Carnegie Hall in January 2000. In 1987 Ms. Mutter established the Rudolf Eberle Endowment for the support of talented young string players in Europe, a fund that has recently been incorporated into the Circle of Friends of the Anne-Sophie Mutter Foundation to support young string players worldwide. She also has a strong commitment to social and medical causes and continues to support work in these fields through regular benefit concerts. Two such events in 1999 are a gala in Salzburg supporting the SOS Children's Villages, and a concert in Jerusalem to benefit the Chaim Sheba Medical Center in Tel Aviv. Ms. Mutter holds the Order of Merit of the Federal Republic of Germany and the Order of Merit from Bavaria. Ms. Mutter made her Boston Symphony debut in February 1983 and appeared with the orchestra most recently in November 1993.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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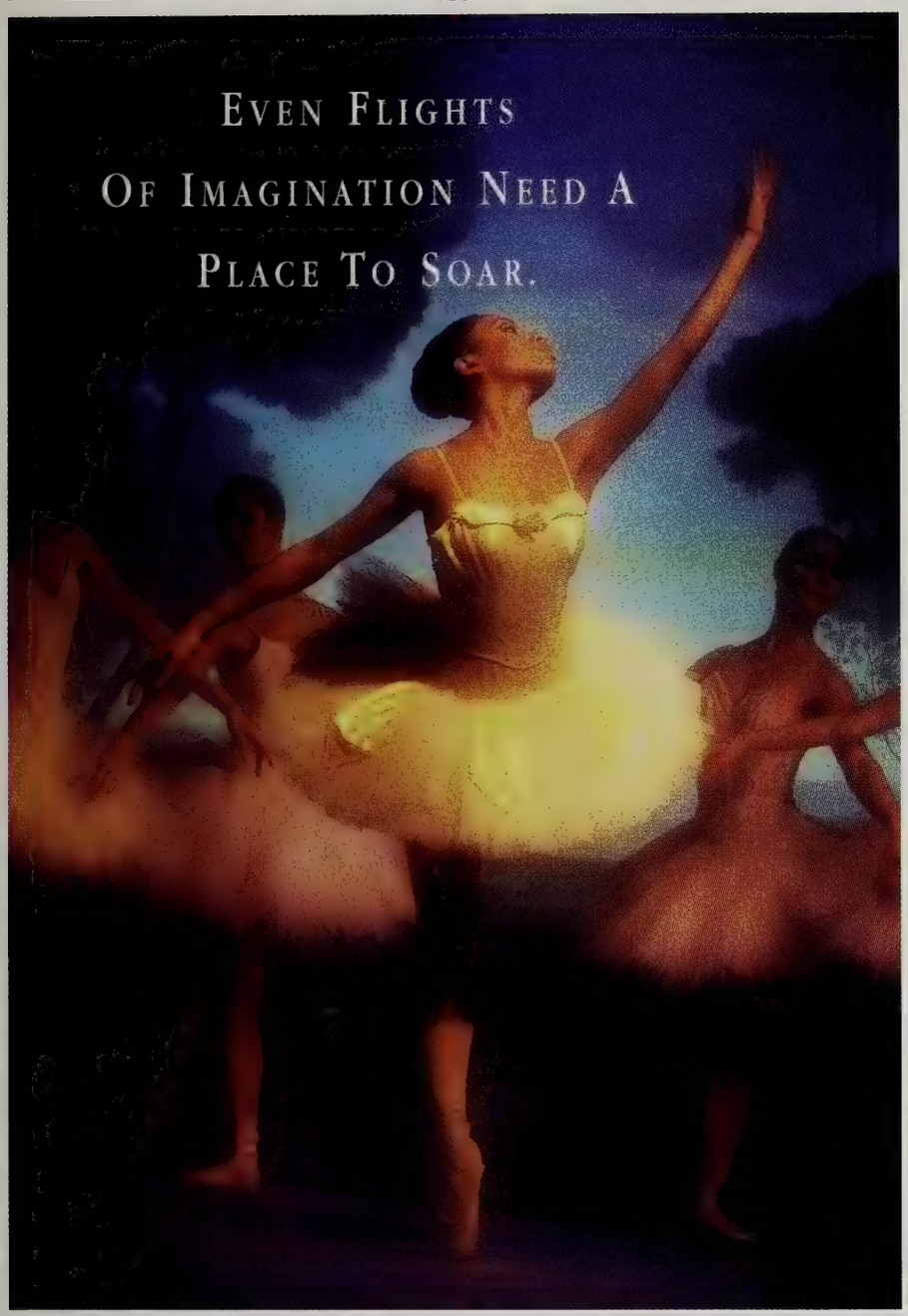
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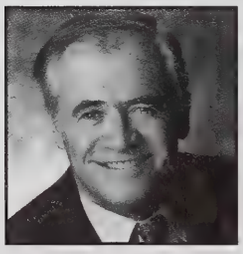
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Located in Higginson Hall in the Cohen Wing of Symphony Hall, Symphony Café accepts reservations at (617) 638-9328. Dinner is priced at $26 per person.

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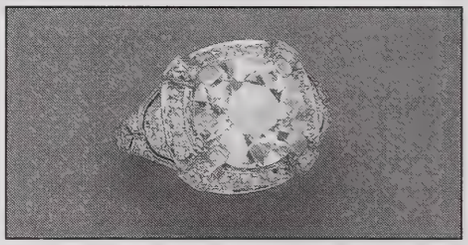
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NEXT PROGRAMS. . .

Saturday, February 20, at 8
Wednesday, February 24, at 8
Saturday, February 27, at 8

SEIJI OZAWA conducting

PUCCINI — *Madama Butterfly*, opera in two acts to a libretto by Giuseppe Giacosa and Luigi Illica

PAULA DELLIGATTI, soprano (Cio-Cio-San)
ZHENG CAO, mezzo-soprano (Suzuki)
LUIS LIMA, tenor (F.B. Pinkerton)
LUCIO GALLO, baritone (Sharpless)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Concert staging by DAVID KNEUSS
Set design by JOHN MICHAEL DEEGAN and SARAH G. CONLY
Costumes by HANAE MORI

Thursday, February 25, at 8
Friday, February 26, at 1:30
(FRIDAY PREVIEW AT 12:15 IN SYMPHONY HALL)

SEIJI OZAWA conducting

VIVALDI — *The Four Seasons*

Spring
Summer
Autumn
Winter

JAMES EHNES, violin

INTERMISSION

STRAVINSKY — Suite from the ballet *Pulcinella*

Continuing his 25th Anniversary Season with the Boston Symphony Orchestra, Music Director Seiji Ozawa leads his first American performances of Puccini's opera *Madama Butterfly*, which he has previously led only in Japan. Besides an internationally acclaimed cast of singers, this concert staging will also feature direction and set design by the team whose previous BSO productions of *The Rake's Progress*, *The Queen of Spades*, *Falstaff*, and *Salome* have been highlights of past Symphony Hall seasons. In addition, Mr. Ozawa pairs two favorite orchestral works in his final program of the month: Vivaldi's *The Four Seasons* with the young Canadian violinist James Ehnes making his BSO debut, and Stravinsky's lively, engaging *Pulcinella* Suite, including music that had its American premiere in BSO concerts under Pierre Monteux at Symphony Hall in 1922.

COMING CONCERTS . . .

Friday Eve—Saturday, February 20, 8-11:05
Thursday 'C'—Wednesday, February 24, 8-11:05
Saturday 'A'—February 27, 8-11:05

SEIJI OZAWA conducting
PAULA DELLIGATTI, soprano (Cio-Cio San)
ZHENG CAO, mezzo-soprano (Suzuki)
LUIS LIMA, tenor (Pinkerton)
LUCIO GALLO, baritone (Sharpless)
JEAN-PAUL FOUCHÉCOURT, tenor (Goro)
CHRISTOPHEREN NOMURA, baritone (Prince Yamadori)
CLAYTON BRAINERD, bass (The Bonze)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Concert staging by DAVID KNEUSS
Set design by JOHN MICHAEL DEEGAN and SARAH G. CONLY
Costumes by HANAE MORI

PUCCINI	*Madama Butterfly*

Thursday 'A'—February 25, 8-9:40
Friday 'A'—February 26, 1:30-3:10°

SEIJI OZAWA conducting
JAMES EHNES, violin

VIVALDI	*The Four Seasons*
STRAVINSKY	Suite from *Pulcinella*

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Thursday 'B'—March 4, 8-9:50♦
Friday Evening—March 5, 8-9:50
Saturday 'B'—March 6, 8-9:50♦

JAMES CONLON conducting
SARAH CHANG, violin

ZEMLINSKY	Suite from *Cymbeline*
STRAUSS	Violin Concerto
SCHUBERT	Symphony No. 3

Thursday 'A'—March 18, 8-10♦
Friday 'A'—March 19, 1:30-3:30
Saturday 'A'—March 20, 8-10♦

DANIELE GATTI conducting
YEFIM BRONFMAN, piano

HINDEMITH	*Konzertmusik* for strings and brass
BARTÓK	Piano Concerto No. 2
PROKOFIEV	Music from *Romeo and Juliet*

Thursday 'C'—March 25, 8-9:55♦
Friday Evening—March 26, 8-9:55♦
Saturday 'A'—March 27, 8-9:55
Tuesday 'C'—March 30, 8-9:55♦

JEFFREY TATE conducting
PINCHAS ZUKERMAN, violin

ADÈS	*Living Toys*
BRUCH	Violin Concerto No. 1
DVOŘÁK	Romance in F minor for violin and orchestra
SCHOENBERG	Chamber Symphony No. 2

Programs and artists subject to change.

♦Concert Preview at 7 in Symphony Hall
°Friday Preview at 12:15 in Higginson Hall

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $3 handling fee for each ticket ordered by phone.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased online through a secure credit card transaction.

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LATECOMERS will be seated by the patron service staff during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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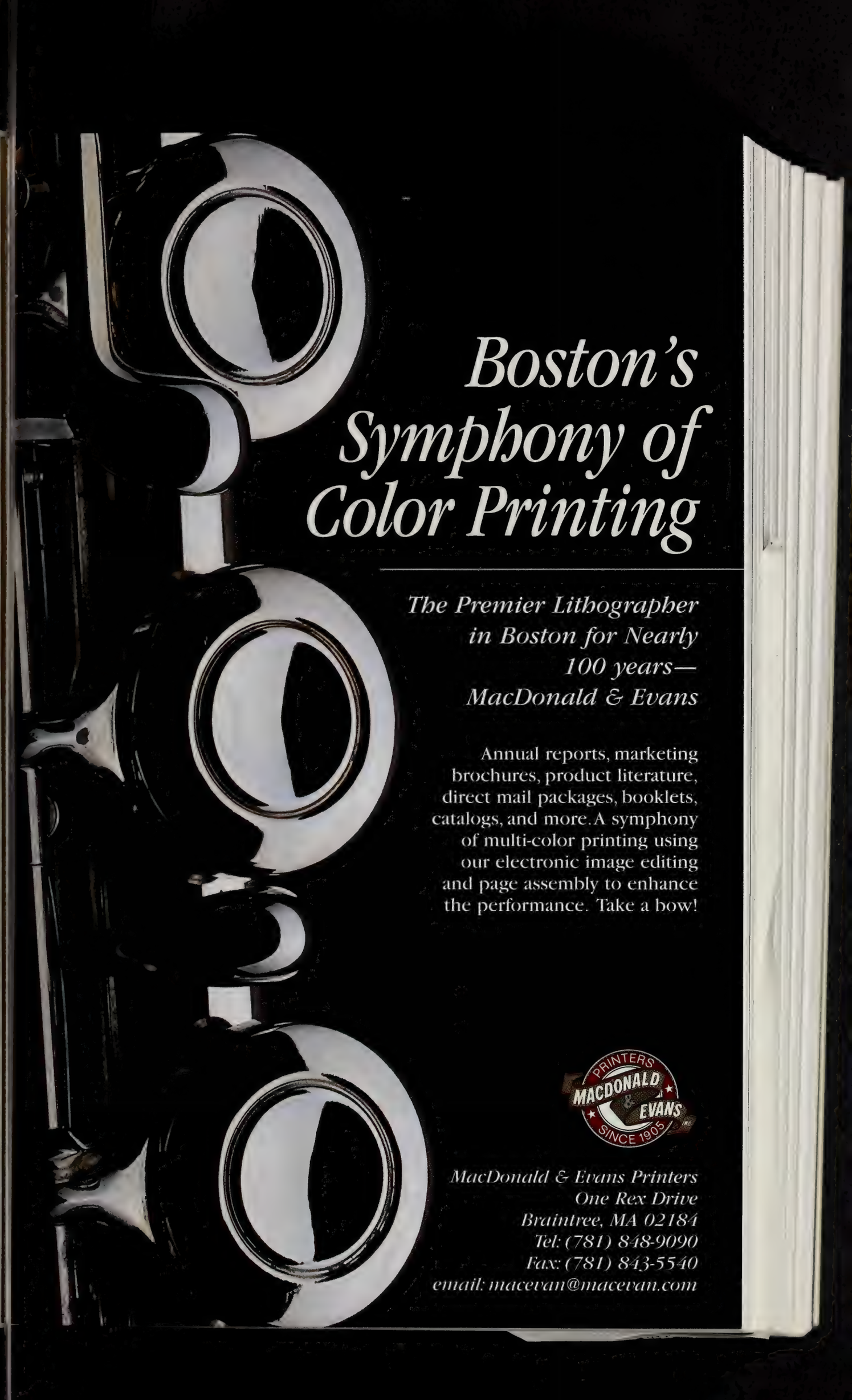
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

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An Inside View



The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.



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BSO

Seiji Ozawa Honored by French Government

This past December, BSO Music Director Seiji Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only Mr. Ozawa's work as a conductor but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In his letter to Mr. Ozawa, President Chirac further wrote that "this prestigious distinction...rewards the exceptional talent of a conductor who, at the head of the world's greatest orchestras, has commanded the respect of contemporary composers and made Japanese music known to the West." The honor was conferred on December 19, on which date Mr. Ozawa led the Orchestre National de Paris in a special all-Gershwin program with soloists Joshua Bell, Marcus Roberts, and James Taylor. Mr. Ozawa's recent activities also included performances of Verdi's *Ernani* at the Vienna State Opera, with soprano Michèle Crider, tenor Neil Shicoff, and bass Robert Scandiuzzi in the principal roles.

Symphony Hall Designated an Historic Landmark

BSO audiences and artists have long regarded Symphony Hall as an incomparable treasure; on January 20, its status was further elevated when U.S. Secretary of the Interior Bruce Babbitt designated Symphony Hall a National Historic Landmark. This status is reserved for sites and structures deemed to be significant representatives of our nation's heritage; Symphony Hall was one of only fifteen properties so designated this year. National Historic Landmarks are identified by theme and special studies prepared or overseen by the National Park Service. Symphony Hall is one of the few concert halls to receive this honor, joining ranks with its neighbor across the street, Jordan Hall, and New York's Carnegie Hall. National Historic Landmark status will offer Symphony Hall special federal protections and open funding from new sources, including First Lady Hillary Clinton's "Save America's Treasures" program.

The qualities that earned Symphony Hall its new designation include its extraordinary acoustics, widely regarded as the finest in the United States and among the best in the world, as well as the role the BSO's home has played in shaping American culture, including some of the historic non-musical events that have occurred here. The hall's acoustics stem from the partnership of architects McKim, Mead, and White with Harvard acoustics pioneer Wallace Sabine; look for the plaque commemorating Sabine in the Massachusetts Avenue corridor. A public ceremony to mark this milestone in the building's history will be planned as part of the upcoming celebration of Symphony Hall's centennial in the year 2000.

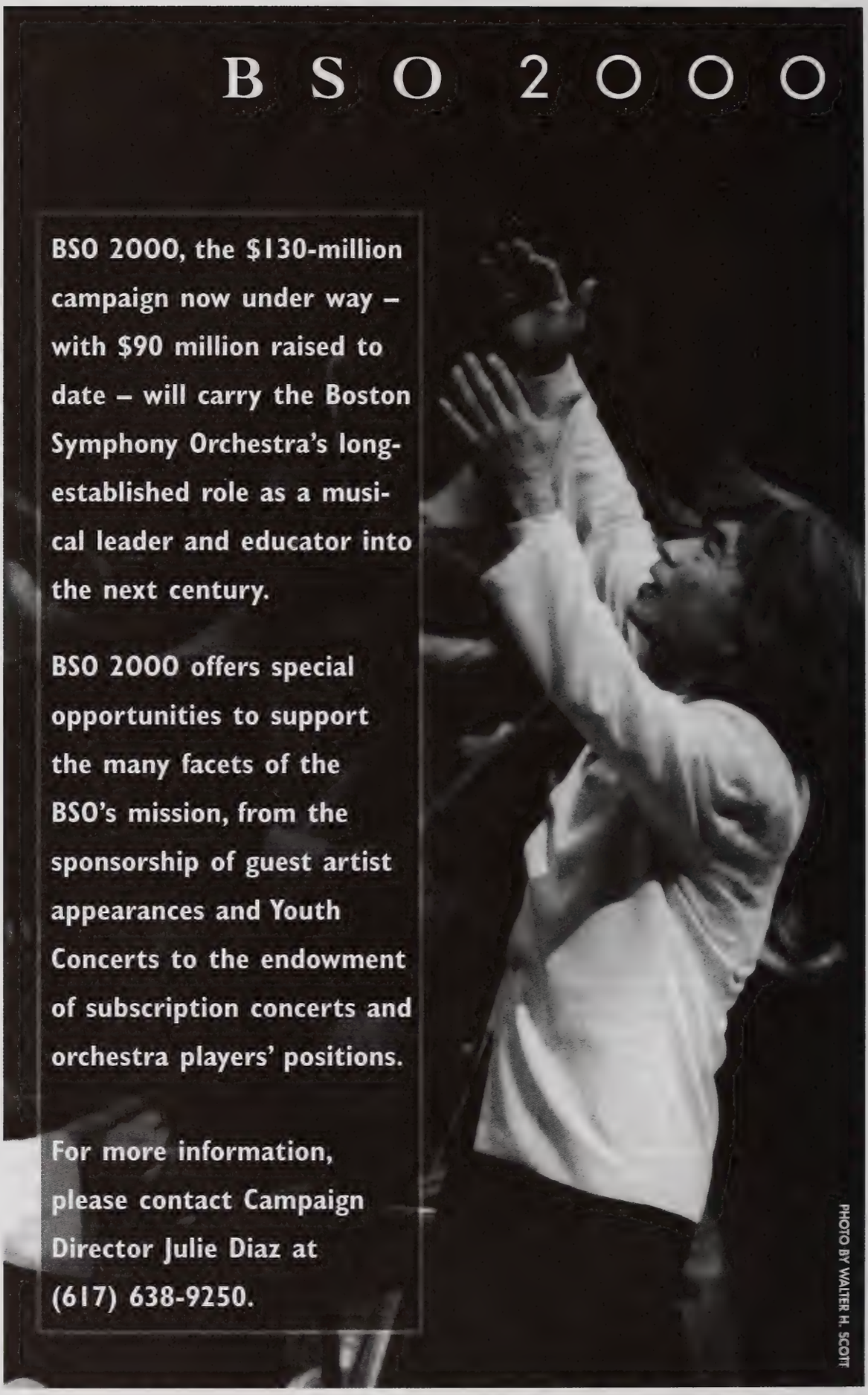
BSO Concert Previews

Designed to enhance the concertgoing experience by providing valuable insight into the music being performed, the BSO's increasingly popular Concert Previews continue throughout the season. These half-hour talks, which include taped musical examples, begin at 7 p.m. in Symphony Hall and are free to ticketholders for the evening's BSO concert. Concert Previews are given by BSO Director of Program Publications Marc Mandel and guest speakers from Boston's musical community. In March, the New England Conservatory's Helen Greenwald discusses Zemlinsky, Strauss, and Schubert (Thursday, March 4; Saturday, March 6); Northeastern University's Harlow Robinson discusses Hindemith, Bartók, and Prokofiev (Thursday, March 18; Saturday, March 20); and Boston University's John Daverio discusses Adès, Bruch, Dvořák, and Schoenberg (Thursday, March 25; Friday evening, March 26; Tuesday, March 30).

Chamber Music at Symphony Hall

Chamber Preludes and Chamber Music Teas featuring chamber music performances by members of the Boston Symphony Orchestra continue at Symphony Hall this season. Chamber Music Teas—including beverage, cakes, and dessert—take place at 2:30 p.m. in the Cabot-Cahners Room on Friday afternoons when there is no BSO concert; admission is $12. Prelude Concerts take place at 6 p.m. in the Cabot-Cahners Room on selected BSO concert evenings. Admission is $10, sold separately from tickets to the evening's BSO

B S O 2 O O O



BSO 2000, the $130-million campaign now under way – with $90 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.

For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.

PHOTO BY WALTER H. SCOTT

concert; it is not necessary to attend the BSO concert to attend the Prelude Concert. Upcoming events include a Friday, March 5, Chamber Music Tea featuring a program of Mozart divertimenti, and a Friday, March 26, Chamber Music Tea offering music of Schubert, Dvořák, and Strauss. The latter program will also be performed in a Chamber Prelude on Saturday evening, March 27. To order tickets, or for more information, call Symphony Charge at (617) 266-1200 or toll-free at 1-888-266-1200.

BSO Members in Concert

Harry Ellis Dickson leads the Boston Classical Orchestra in a "BCO Soloists Showcase" on Friday, February 26, at 8 p.m. and Sunday, February 28, at 3 p.m. at Faneuil Hall. The program includes the overture to Handel's *Judas Maccabaeus*, Beethoven's F major Romance with violinist Sandra Stecher Kott, Bach's Orchestral Suite No. 2 with flutist Kathleen O'Donnell, and Mozart's *Sinfonia concertante*, K.297b, with oboist Barbara LaFitte, clarinetist Thomas Hill, bassoonist Thomas Stephenson, and horn player Nona Gainsforth. Tickets are $35, $27, and $18, with discounts for students and seniors. For more information call (617) 423-3883.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, offers a special recital program, "Fiddling With Wonder," showcasing former BSO violinist Joel Smirnoff (now first violin of the Juilliard String Quartet) with pianist Christopher Oldfather and BSO violinist Ronan Lefkowitz on Sunday, February 28, at 7 p.m. at the C. Walsh Theatre, Suffolk University, 41 Temple Street on Beacon Hill. The program includes music of Joan Tower, Alfred Schnittke, and Aaron Copland. Tickets are $15. For more information call (617) 325-5200.

The Walden Chamber Players, including BSO members Sheila Fiekowsky, Tatiana Dimitriades, Lawrence Wolfe, and Richard Ranti, with violist Christof Huebner, cellist Theresa Borsodi, flutist Marianne Gedigian, and oboist Laura Ahlbeck, perform music of Devienne, Schulhoff, Mozart, and Bax on Sunday, March 7, at 3 p.m. at the First Parish Church of Weston, 349 Boston Post Road in Weston. Tickets are $10 ($8 students and seniors). On Sunday, March 14, the Walden Chamber Players perform an all-Brahms program as part of the James Library Chamber Music Series in Norwell. For more information call (617) 638-9483.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs a program of string quartets—Debussy's Quartet in G minor, Szymanowski's Quartet No. 1 in C, Opus 37, and Mendelssohn's E minor quartet, Opus 44, No. 2—on Friday, March 19, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, March 21, at 2:30 p.m. at Trinity Church in Newton Centre. The performers are BSO members Tatiana Dimitriades, Catherine French, Burton Fine, and Mr. Miller. Single tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

The BSO Online

Fans of the Boston Symphony Orchestra and Boston Pops with access to the internet can visit the BSO's official home page at www.bso.org not just for up-to-the-minute information about all of the orchestra's activities, but also to purchase tickets for Boston Symphony Orchestra concerts online through a secure credit card transaction. Besides program listings and ticket information, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. The BSO web site is updated regularly throughout the year to provide current information on the Boston Symphony, the Boston Pops, and Tanglewood; we invite you to check in frequently.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



♪*Appointed by Seiji Ozawa*
* *Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

First Violins

Malcolm Lowe ♪
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova ♪
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin ♪
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick ♪
David and Ingrid Kosowsky chair

*James Cooke ♪
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul ♪
Bessie Pappas chair

*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
Catherine and Paul Buttenwieser chair

*Elita Kang ♪
Mary B. Saltonstall chair

*Haldan Martinson ♪

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky ♪
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley ♪
Shirley and J. Richard Fennell chair

Ronan Lefkowitz ♪
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

Violas

Steven Ansell ♪
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock ♪
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen ♪
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

‡Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young ♪
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce ♪
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker ♪
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪

Flutes
Jacques Zoon ♪
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith ♪
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling ♪
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone ♪
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen ♪
James and Tina Collias chair
Keisuke Wakao ♪
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena ♪
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins ♪
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews ♪
Thomas and Dola Stemberg chair
Thomas Martin ♪
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom ♪
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda ♪
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small ♪
Richard Ranti ♪
Associate Principal

Contrabassoon
Gregg Henegar ♪
Helen Rand Thayer chair

Horns
James Sommerville ♪
Principal Horn
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring ♪
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen ♪
Elizabeth B. Storer chair
Jay Wadenpfuhl ♪
Richard Mackey ♪
Diana Osgood Tottenham chair
Jonathan Menkis ♪

Trumpets
Charles Schlueter ♪
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman ♪
Ford H. Cooper chair
Thomas Rolfs ♪
Acting Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
‡Norman Bolter ♪
§Darren Acosta

Bass Trombone
Douglas Yeo ♪
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins ♪
Timothy Genis ♪
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Librarians
Marshall Burlingame ♪
Principal
Lia and William Poorvu chair
William Shisler
John Perkel ♪

Assistant Conductors
Federico Cortese ♪
Anna E. Finnerty chair
Ilan Volkov ♪

Personnel Managers
Lynn G. Larsen ♪
Bruce M. Creditor ♪

Stage Manager
Peter Riley Pfitzinger ♪
Position endowed by Angelica L. Russell



BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
25TH ANNIVERSARY SEASON
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Eighteenth Season, 1998-99

Saturday, February 20, at 8
Wednesday, February 24, at 8
Saturday, February 27, at 8

SEIJI OZAWA conducting

GIACOMO PUCCINI

Madama Butterfly

Opera in two acts to a libretto by Giuseppe Giacosa and Luigi Illica

Cio-Cio-San (Madam Butterfly) PAULA DELLIGATTI, soprano
Suzuki, *her maid* ZHENG CAO, mezzo-soprano
F.B. Pinkerton, *Lieutenant in the U.S. Navy* LUIS LIMA, tenor
Sharpless, *U.S. consul at Nagasaki* LUCIO GALLO, baritone
Goro, *a marriage broker* JEAN-PAUL FOUCHÉCOURT, tenor
Prince Yamadori CHRISTÒPHEREN NOMURA, baritone
The Bonze, Yakuside } *Cio-Cio-San's uncles* { CLAYTON BRAINERD, bass / SCOTT TOPERZER, bass
The Imperial Commissioner VITALI ROZYNKO, baritone
The Official Registrar DAVID MAZZOTTA, bass*
Kate Pinkerton RINAT SHAHAM, mezzo-soprano
Cio-Cio-San's mother MARY WESTBROOK-GEHA, mezzo-soprano
Cio-Cio-San's aunt TRACEY FULGAN, mezzo-soprano*
Cio-Cio-San's cousin LORENZEE COLE, soprano*
Cio-Cio-San's child ("Sorrow") ALEXANDER UGORJI
Cio-Cio-San's relations, friends, and servants
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

*Tanglewood Festival Chorus member

Concert staging by DAVID KNEUSS
Set design by JOHN MICHAEL DEEGAN and SARAH G. CONLY
Costumes for Butterfly and Suzuki by HANAE MORI

These performances will end about 11.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Scenery constructed by Virginia Scenic
Additional costumes supplied by Malabar Limited
Sheila Gentile, costume coordinator
Lighting executed by H.R. Costa

Craig Rutenberg, coach and musical assistant
Federico Cortese, assistant conductor
Frank Corliss, rehearsal pianist
Marcus Astafan, stage manager

DigiText System courtesy of Virginia Opera and Talley Display Corporation
Kenneth Steadman and Kayo Iwama, supertitles technicians

Cover singers: Christiane Riel, soprano (Cio-Cio-San); Claudia Catania, mezzo-soprano (Suzuki); Adam Klein, tenor (F.B. Pinkerton); Christòpheren Nomura, baritone (Sharpless)

There will be an intermission after Act I.
A synopsis of the plot begins on page 15.

Please be sure the electronic signal on your cellular telephone, watch, or pager is switched off during the concert.



Set design, Act II, for the 1904 La Scala premiere

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA

Beginning with a Tanglewood performance of *Tosca* in 1980, concert stagings of opera and oratorio have been a regular part of Seiji Ozawa's work with the Boston Symphony Orchestra. More recently, with *Peter Grimes* and *Les Mamelles de Tirésias*, Mr. Ozawa has also led productions with the Tanglewood Music Center Orchestra.

Tanglewood 1980	Puccini's *Tosca*
Tanglewood 1981	Scenes from Mussorgsky's *Boris Godunov*
Tanglewood 1982	Stravinsky's *Oedipus Rex*
Tanglewood 1982	Beethoven's *Fidelio*
Tanglewood 1983	Gluck's *Orfeo ed Euridice*
Tanglewood 1984	Berlioz's *Béatrice et Bénédict*
December 1984	Honegger's *Jeanne d'Arc au bûcher* (Boston and New York)
Tanglewood 1985	Bach's *Passion According to St. Matthew*
Tanglewood 1986	Weber's *Oberon*
April 1987	Berg's *Wozzeck*
December 1987	Strauss's *Elektra* (Boston and New York)
Tanglewood 1988	Strauss's *Elektra*
November 1988	Strauss's *Elektra*
Tanglewood 1989	Honegger's *Jeanne d'Arc au bûcher*
Tanglewood 1990	Act III of Verdi's *Falstaff*
Tanglewood 1990	Tchaikovsky's *Pique Dame*
April 1991	Strauss's *Salome*
Tanglewood 1991	Mozart's *Idomeneo*
October 1991	Tchaikovsky's *Pique Dame* (Boston and New York)
February 1993	Verdi's *Falstaff*
December 1995	Stravinsky's *The Rake's Progress*
July 1996	Britten's *Peter Grimes* (TMC production)
July 1997	Poulenc's *Les Mamelles de Tirésias* (TMC production)



Curtain call for Stravinsky's "The Rake's Progress" in December 1995 at Symphony Hall

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Saturday, February 20, at 8
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SEIJI OZAWA conducting

GIACOMO PUCCINI
Madama Butterfly

Please note that the lighting for these performances of *Madama Butterfly* was designed by JOHN MICHAEL DEEGAN.

Week 16

THE STORY OF THE OPERA

Setting: *Nagasaki, Japan, in the early 1900s*

ACT I

At the house he has leased overlooking Nagasaki harbor, the American naval lieutenant F.B. Pinkerton awaits the arrival of Cio-Cio-San ("Madama Butterfly"), his bride-to-be. Meanwhile, the marriage broker Goro shows Pinkerton the house and introduces him to Cio-Cio-San's maid Suzuki. Soon the American consul Sharpless arrives. As Pinkerton and Sharpless talk, it becomes clear that the lieutenant views his marriage to Butterfly as little more than a temporary convenience, one to be abandoned as readily as the lease on the house: Pinkerton, the "Yankee vagabond," is marrying and renting the house "Japanese style," with a 999-year lease that can be broken with a month's notice. Though charmed by Cio-Cio-San, he looks forward to "a real wedding" and "a real American bride."

Cio-Cio-San arrives with her friends. Questioned by Sharpless, she informs him that since her father's death, she has supported herself as a geisha. The Imperial Commissioner and Registrar arrive, followed by Butterfly's family. Butterfly privately shows Pinkerton her few personal belongings—including the dolls that represent the spirits of her ancestors, and the knife with which her father committed hara-kiri at the Mikado's command—and also reveals that she has learned at the Mission that she can adopt Pinkerton's religion. With everyone now assembled, the marriage ceremony takes place, but the wedding toast is interrupted by the arrival of Cio-Cio-San's uncle, the Bonze (a Buddhist priest), who denounces and curses her for abandoning her family's religion. Left alone with Cio-Cio-San, Pinkerton comforts her as night falls.

ACT II

It is three years later, and Pinkerton has long since left. Suzuki is convinced he will not return, but Butterfly holds fast to the belief that he will. Goro and Sharpless arrive. Sharpless carries a letter from Pinkerton, but Cio-Cio-San's small-talk prevents him



Rosina Storchio, the first "Butterfly"



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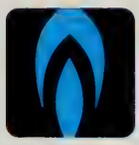
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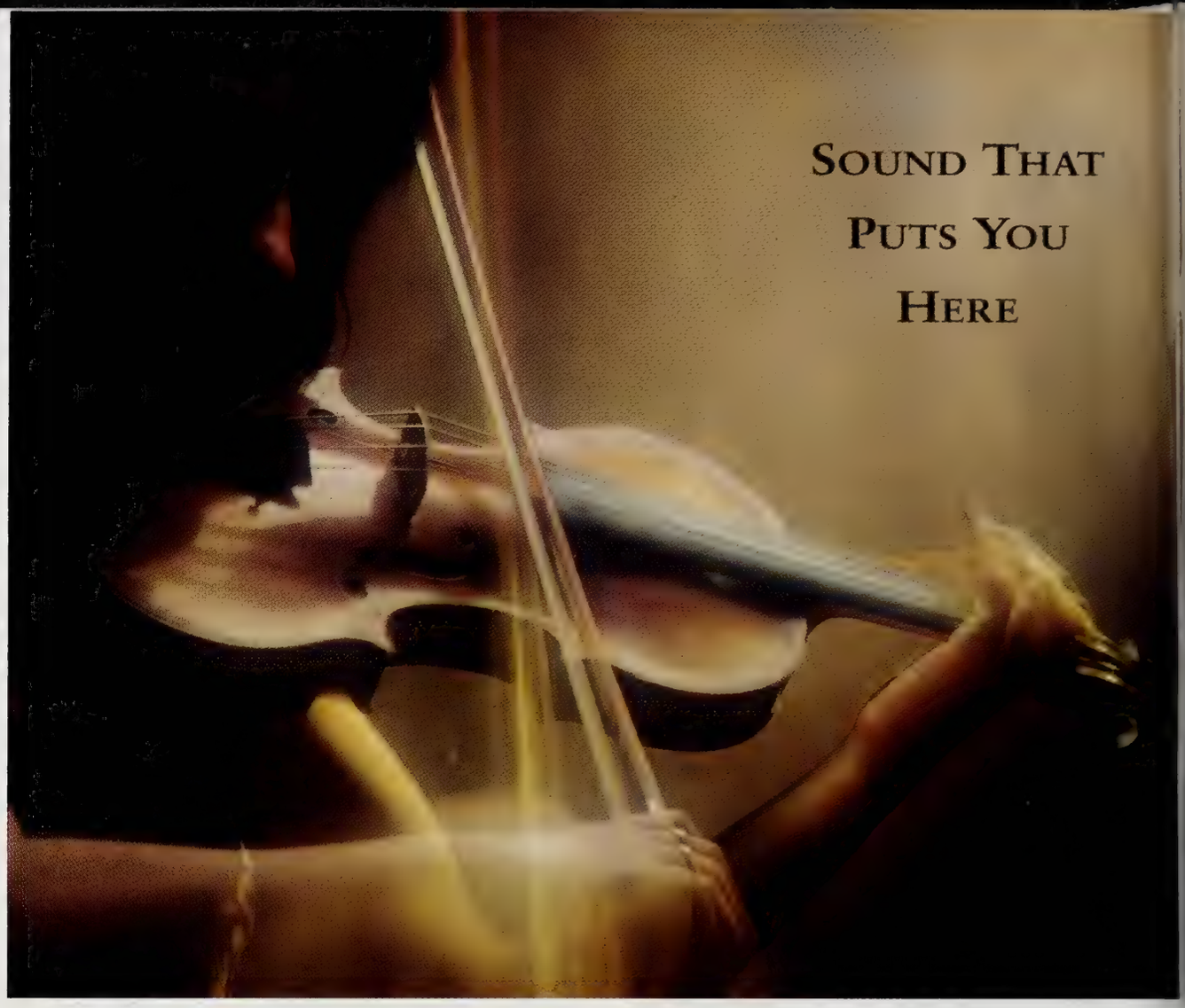
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Chicago Tribune

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from reading it to her. The rich Prince Yamadori arrives; he is the latest suitor whom Goro is encouraging Butterfly to marry, but she will have nothing of him. Sharpless once more tries to read Pinkerton's letter, but Cio-Cio-San's joy simply at hearing from the lieutenant keeps Sharpless from reading further. Sharpless asks what she would do if Pinkerton did not return, and encourages her to accept Yamadori's offer of marriage. Recovering herself, the distraught Butterfly leaves the room, returning with the son she has borne Pinkerton. She asks Sharpless to write Pinkerton about the child, convinced that Pinkerton, knowing of their son, could never desert her. Sharpless promises to inform Pinkerton. Upon his departure, Cio-Cio-San and Suzuki shoo off Goro, who has been eavesdropping outside. Cio-Cio-San remains convinced that Pinkerton will return. A cannon shot signals a ship's arrival. After Cio-Cio-San identifies the ship (the "Abraham Lincoln") as Pinkerton's, she and Suzuki prepare for his arrival. With Suzuki and the child by her side, Cio-Cio-San stands vigil through the night.

Morning has come. Exhausted from her vigil, Cio-Cio-San leaves with her sleeping child to rest. Sharpless and Pinkerton arrive with a woman Sharpless identifies to Suzuki as Pinkerton's wife Kate. Overcome by remorse, the lieutenant departs. Kate Pinkerton asks Suzuki to inform Cio-Cio-San that she, Kate, will look after Cio-Cio-San's son as if he were her own. Butterfly reenters; seeing Sharpless and Kate—but not Pinkerton—she realizes what has happened. She informs Kate that she will give up the child to Pinkerton if he comes back in half an hour. Suzuki escorts Kate and Sharpless out. Cio-Cio-San sends Suzuki from the room and prepares to kill herself, but is interrupted by her son, who has been sent into the room by Suzuki. Cio-Cio-San bids the child farewell, goes behind a screen, and stabs herself with her father's knife. Pinkerton arrives, calling her name, as she dies.



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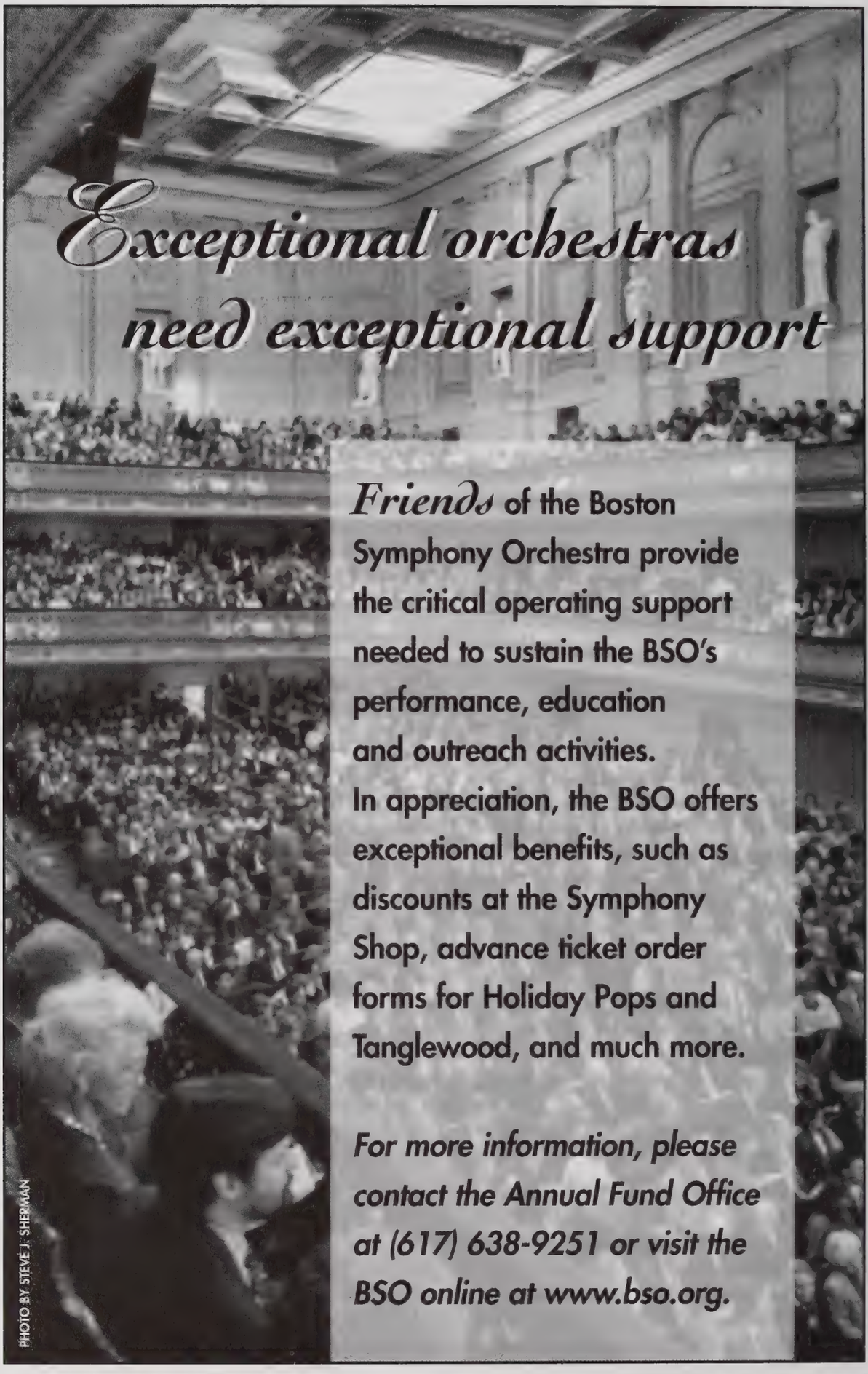
Giacomo Puccini
Madama Butterfly



Giacomo Puccini was born December 22, 1858, in Lucca, Italy, and died November 29, 1924, in Brussels, where he had undergone throat surgery five days earlier. Puccini's early works include "Le Villi" (1884), "Edgar" (1889), and "Manon Lescaut" (1893). Madama Butterfly *(1904) is the third of a trio of Puccini's collaborations with librettists Giuseppe Giacosa and Luigi Illica—also including "La bohème" (1896) and "Tosca" (1900)—all of which are considered to be his greatest successes and continue to be pillars of the repertoire of major opera houses throughout the world.* Madama Butterfly *was followed by "La fanciulla del West" (1910, also based, like "Butterfly," on a play by David Belasco), "La rondine" (1917), "Il trittico" (1918, including "Il tabarro," "Suor Angelica," and "Gianni Schicchi"), and "Turandot" (1924, completed by Franco Alfano).*

Madama Butterfly *is a musical paraphrase of an authentic tragedy in which a geisha, abandoned by an American naval officer, waits years for his return and commits suicide after learning he has been remarried to an American woman. The opera, however, was inspired by David Belasco's one-act play, "Madame Butterfly," which Puccini saw in London in 1900. Belasco's play was, in turn, based upon a short story (published 1898) by John Luther Long. Long based his story directly upon the incident itself, as it was recounted to him by his sister, Sarah Jane (Jennie) Long Correll, who had witnessed the affair. The premiere of* Madama Butterfly *at La Scala on February 17, 1904, was so profound a failure that the composer withdrew it, revised it, and offered it again at Brescia on May 28, 1904. Both "premieres" were conducted by Cleofonte Campanini, with nearly the same cast—Giovanni Zenatello as Pinkerton, Giuseppe de Luca as Sharpless, Giuseppina Giaconia as Suzuki. The role of Cio-Cio-San, sung by Rosina Storchio at the La Scala fiasco, was sung by Salomea Krusceniski in the revised Brescia version. It was premiered at London's Covent Garden on July 10, 1905, at the Opéra-Comique in Paris on December 28, 1906, and at the Metropolitan Opera in New York on February 11, 1907. After its initial performance in February 1904, the failed La Scala version was not heard again until Sarah Caldwell staged it with the Opera Company of Boston in March and April 1987, with Sarah Reese as Cio-Cio-San, Markella Hatziano as Suzuki, Joseph Evans as Pinkerton, and Chester Ludgin as Sharpless. It is the revised version that is best-known to today's audiences, and that will be heard in the present staging. Except for a July 4, 1987, performance by Leontyne Price of the aria "Un bel dì" under Seiji Ozawa's direction, the present performances are the first by the Boston Symphony Orchestra of any music from* Madama Butterfly. *The orchestra for* Madama Butterfly *includes three flutes (third doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass trombone, timpani, and a battery of percussion that includes snare drum, cymbals, tam-tam, bass drum, and assorted gongs and bells. Musical instruments to be played "on stage" include a variety of bells, viola d'amore, bird whistles ("fischi d'uccelli"), and tam-tam.*

When Puccini saw David Belasco's one-act play, "Madame Butterfly," in London in 1900 he was enthralled by the scene of Butterfly's vigil, a theatrical coup, in which Belasco unfolded a time lapse of twelve hours from sunset to the following morning with changing lighting effects achieved through the use of colored silks. It was the kind of gesture Puccini found vastly appealing, completely in accord with his own view that the motivation and action of the drama should, as his biographer Mosco Carner notes, "enable the spectator to follow the drama without even understanding the actual words." But


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PHOTO BY STEVE J. SHERMAN

Puccini had great difficulty in making decisions about subjects for new works, and before he actually made a commitment to "Madame Butterfly," he also considered Daudet's *Tartarin* and Zola's *La Faute de l'abbé Mouret*. Puccini was more than a little concerned, since the new work was contracted to be premiered at La Scala. Arguably the most highly political and partisan of Italian audiences (then and now), the La Scala crowd had already behaved badly during the Milanese premieres of *Tosca* (March 17, 1900) and *La bohème* (December 26, 1900).

Puccini began work on "Butterfly" early in 1901, using an Italian translation of John Luther Long's short story as his main reference while waiting for the libretto, which was not completed until June 1902. Puccini struggled with Illica's three-act scenario and eventually concluded that the story would be best served by a two-act structure. This meant that Act II would be unusually long, and Giacosa argued vehemently (to no avail) that it be split into two parts. Puccini stubbornly refused to interrupt the opera's second part, which brings the character of Butterfly into close focus, convinced that the audience would be hypnotized by her and unmindful of the time. Once the libretto was agreed upon, the musical composition of the opera did not, however, proceed smoothly. There were many disruptions, not least the auto accident Puccini experienced on a trip from Milan to Torre del Lago, and in which he suffered significant injuries. He completed the score only two weeks before the premiere, and his publisher, Ricordi, wary of more interference, closed off the preparations to the public. The press, who were traditionally admitted to the "open" dress rehearsal, reacted negatively to this apparent arrogance and were unfavorably disposed towards the work even before its premiere.

The premiere of *Madama Butterfly* was a fiasco, a combination of planned demonstration by an offended press and public, and a spontaneous reaction to the ungainly



Giacomo Puccini, Giuseppe Giacosa, and Luigi Illica

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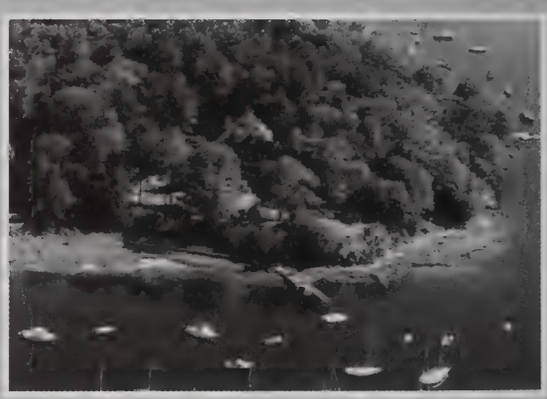


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length of the second act. There was constant noise in the auditorium, laughter, catcalls, and shouting, plus accusations that Puccini had "copied" too much of *La bohème* into his score. Some reported that the end of the opera was greeted by "absolutely glacial silence." In response, Puccini withdrew his score and made massive changes, the most significant of which was the division of Act II into two parts, the break coming after the vigil scene and before what is now the prelude to Act III (formerly an *intermezzo* after the "humming chorus"). Other important changes included the scaling down of the roles of Butterfly's relatives in Act I, and the addition of a *romanza* for Pinkerton in Act III, "Addio fiorito asil," which had the effect of softening a role that, previously lacking a real solo stint, had an even more severely negative profile than it currently has. Less obvious, among many smaller changes, were numerous small cuts, re-orchestrations, and the alterations made in the entrances and exits of Butterfly's son. An obsessive reviser, Puccini continued to make changes after the new premiere at Brescia, and scores retrieved from various opera houses in Europe reveal that he tailored his score even further to suit individual productions of *Madama Butterfly* during his lifetime. The opera as we know it today is the version published in the 1907 piano-vocal score.

Madama Butterfly was born into an arena of "orientalist" works including Saint-Saëns's *La Princesse jaune* (1872), Gilbert's and Sullivan's *The Mikado* (1885), Messager's *Ma-*

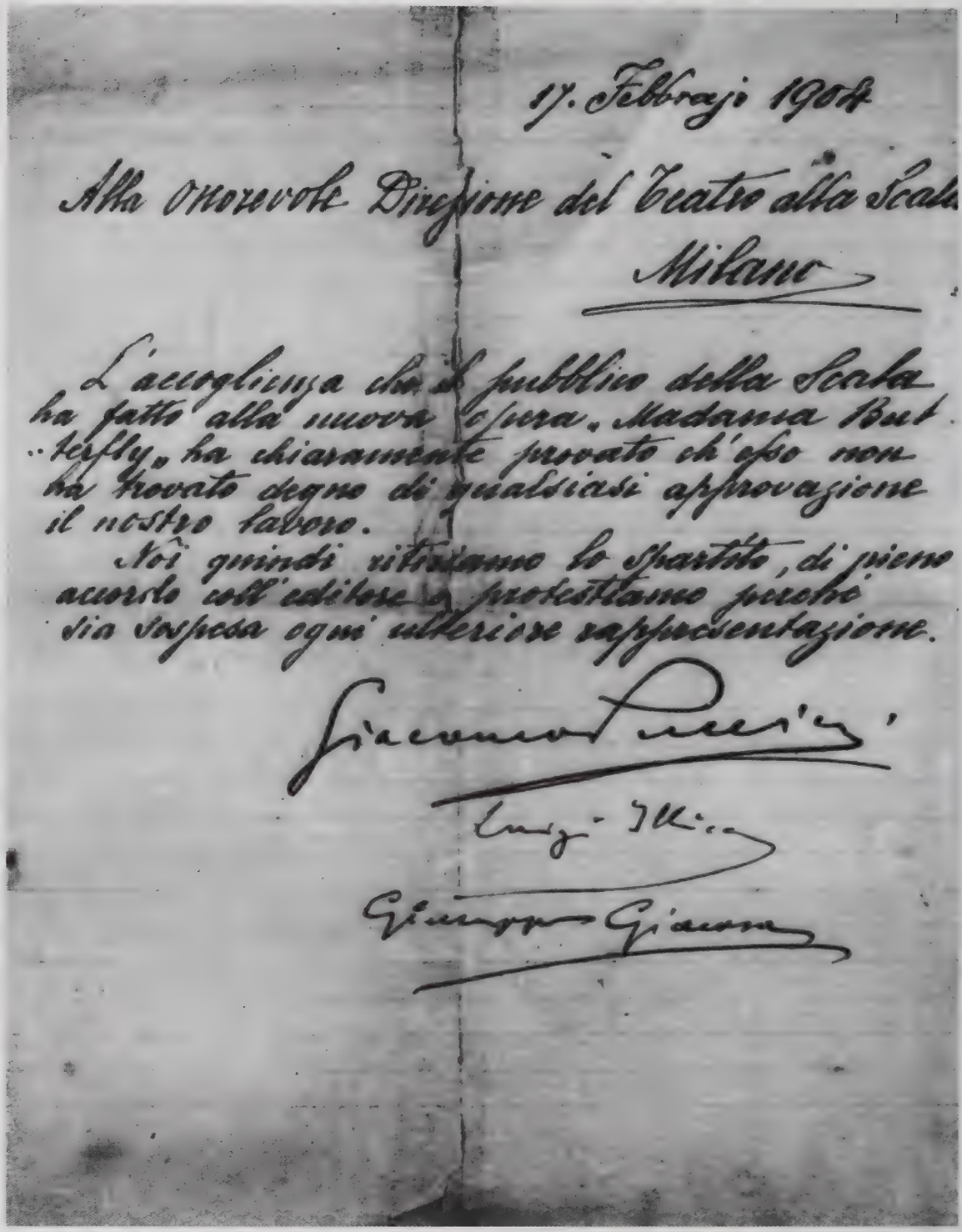
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17. Febbraio 1904

Alla Onorevole Direzione del Teatro alla Scala

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L'accoglienza che il pubblico della Scala ha fatto alla nuova opera, Madama Butterfly, ha chiaramente provato ch'esso non ha trovato degno di qualsiasi approvazione il nostro lavoro.

Noi quindi ritiriamo lo Spartito, di pieno accordo coll'editore e protestiamo perchè sia sospesa ogni ulteriore rappresentazione.

Giacomo Puccini

Luigi Illica

Giuseppe Giacosa

A letter of February 17, 1904—the date of the "Butterfly" premiere at La Scala—in publisher Giulio Ricordi's handwriting, signed by Giacomo Puccini, Luigi Illica, and Giuseppe Giacoso: "To the honorable management of La Scala, Milan. The reception that the public of La Scala gave to the new opera 'Madama Butterfly' clearly proved that it did not find our work worthy of any approval. Therefore we withdraw the score with the full agreement of the publisher and strongly ask that no further performances take place."

dame Chrysanthème (1893, after Pierre Loti's novel of the same name), and Mascagni's *Iris* (1898). Japanese culture was very much in vogue at the end of the nineteenth century, particularly in France where it had already been displayed in a series of exhibitions, beginning in 1867. Puccini's choice of subject was thus a timely one, in accord with his continuous efforts to keep abreast of the artistic times, and completely in keeping with his lifelong obsession with both spectacle and authenticity. Puccini did his homework for *Madama Butterfly*: he visited with the Japanese actress Sada Jacco during her European tour and stopover in Milan in 1902, and he consulted with his neighbor in Viareggio, Hisako Oyama, the wife of the Japanese ambassador to Italy, who, as Puccini later recounted, "told me many things and sang me some native songs." Oyama played the *koto* (a Japanese stringed instrument) for the composer and criticized early drafts of the libretto. Eventually, Puccini studied authentic Japanese melodies from the first commercial recordings of this music to circulate in Europe, and used them as the basis of a score of striking Eastern affect.

There is much surface evidence to commend Puccini's opera as a more sophisticated effort than those of his predecessors, Saint-Saëns, Messager, and Mascagni, who, according to fashion, tended to rely, as Arthur Groos has noted, on a "generic oriental ambience" communicated through gongs, ersatz *koto* music, and some authentic Japanese instruments that they were able to acquire along with obis, parasols, and kimonos during

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turn-of-century European exhibitions. Puccini's efforts to recreate an authentic Japanese tale in *Madama Butterfly* are, however, more than skin deep, and "real" authenticity —to use a double qualifier—may be discovered by examining his choices regarding staging as well as his adaptation and transformation of an "exotic" musical idiom.

Puccini was preoccupied throughout his career with the details of local color. To prepare for *Tosca* he went to Rome to listen to the church bells from the Castel Sant'Angelo. For *La fanciulla del West* he tried to reproduce an authentic California sunset and built his Act I minstrel scene upon a Native American melody he had learned by studying American music first published by Arthur Farwell's Wa-Wan Press (begun in Boston, by the way). And nothing could equal the sheer spectacle of numbers and vivid color of his final work, *Turandot*, brought to "authentic" life most recently by the Maggio Musicale Fiorentino at the Forbidden City in Beijing in a production quite literally employing a cast of thousands. Yet despite his taste for special effects and variety, Puccini took a different and more subtle approach with *Madama Butterfly* by rejecting his librettists' suggestion that he vary the staging by juxtaposing a "North American" act—a scene at the American Consulate—with a "Japanese" act. After all, they pleaded, was not the East-West conflict at the heart of the story? Puccini held fast, however, claiming that other settings, particularly the proposed "Consulate act," obstructed his vision, headed him "towards disaster." In the end, he took a profound risk by staging this full-length work in a single setting: a Japanese house on a hill overlooking Nagasaki harbor.

Madama Butterfly is Puccini's first (and perhaps only) real character study, an intense musico-dramatic analysis of the brief life of a geisha, Cio-Cio-San, called "Madam But-



David Belasco

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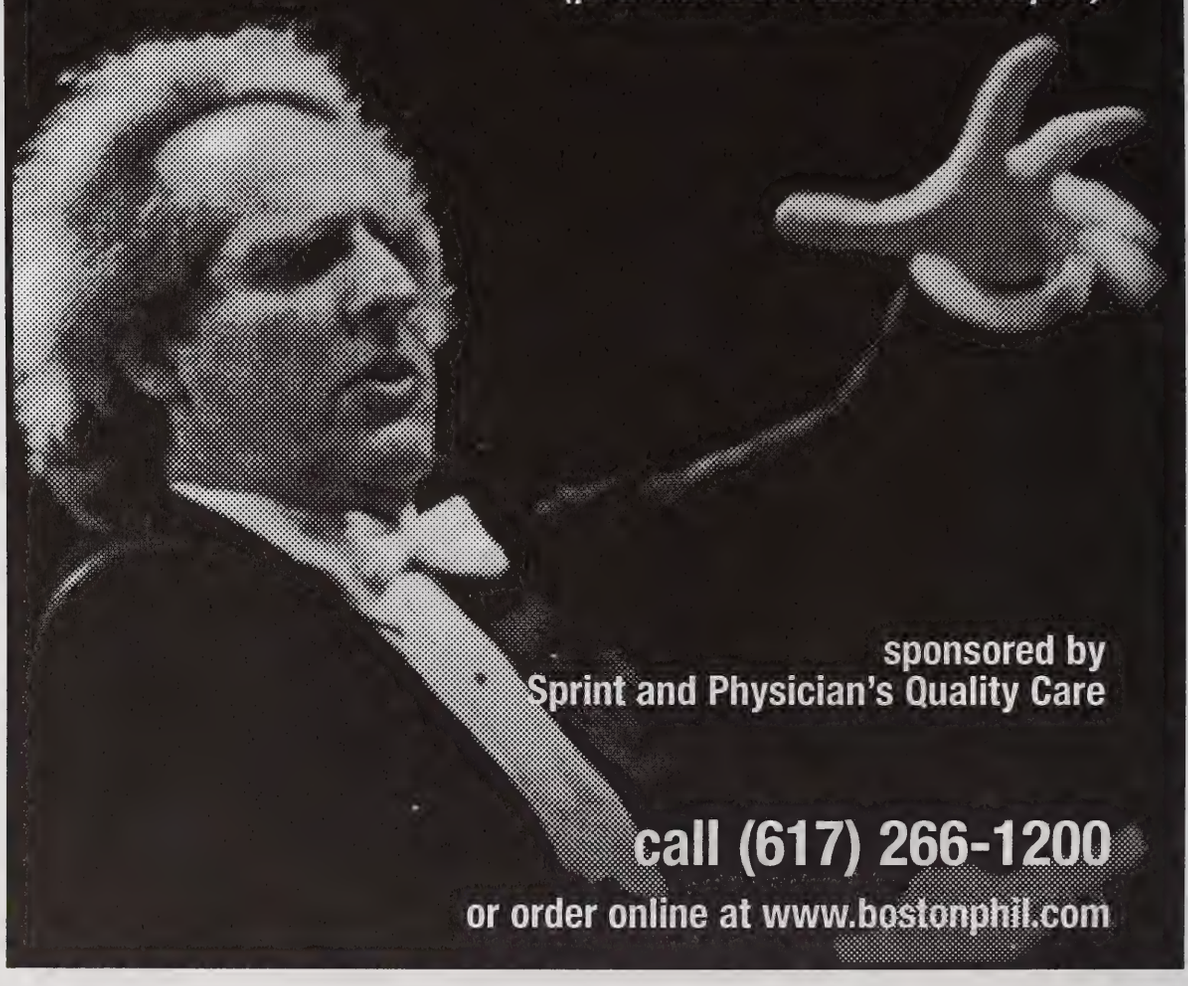
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terfly." Puccini's change of strategy from what could be described as the episodic and panoramic exploration of tragic love (as in *La bohème* and *Tosca*) to a close-focus on an individual is defined in *Madama Butterfly* by Puccini's move "indoors," not only to the intimate domain of his heroine's emotions, but quite literally into her house, the site of all of the action of this opera. The home is a unique venue in Puccini's oeuvre; before *Madama Butterfly* we never actually see the inside of a heroine's house. We can only imagine the spareness of Mimì's flat or the luxury of Tosca's apartments.

In *Madama Butterfly* the house itself is central to both the action and the psychological course of the drama. In fact, Cio-Cio-San never leaves this house. She spends years waiting for Pinkerton, and in "Un bel dì" she imagines their reunion to be ceremonious: she will wait for him at home, he will call her name as he mounts the hillside, and he will "discover" her as she conceals herself in a childlike yet seductive game. When Pinkerton really does return, she prepares for their meeting by dressing herself in her wedding clothes and waiting throughout the night, patiently and vigilantly, behind the screen. It would have been entirely inappropriate for Butterfly to leave the house to seek out Pinkerton by going to the harbor to meet his ship, and it was not only a matter of choice. As Long notes in his short story,

> She did not think of going to him. In destroying her Japanese conventions this was the one thing that had been left. In 'Onna Yushoku Mibea Bunko' ('The Young Ladies' Old Book of Decorum') she had read that the only woman who seeks a male is a yujo, a courtesan.

Butterfly is also literally "locked" in by Pinkerton, who has outfitted the house with American locks and bolts, "to keep out those who are out, and in those who are in." What Pinkerton cannot fathom, however, is that the locks are unnecessary; Butterfly's ties to the house are both inward and cultural. Her fidelity is shaken neither by his absence nor enticing offers of marriage. In fact, she naively imagines her bond to Pinkerton to be an emblem of her Westernization, and refuses the Japanese divorce to which an abandoned woman is entitled. She has gone to great lengths to Westernize herself and her home: she has converted to Christianity and decorated her house with Western objects, an American flag, a man's tobacco jar. But these objects are in immediate proximity to a Japanese shrine and sword rack, clear indications that Cio-Cio-San's efforts are naive, perhaps even futile.

The house is the first thing we see when the curtain rises on *Madama Butterfly*, and Pinkerton is astonished by its apparent flimsiness. "It is but a breath of a house," he

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declares to Goro, who objects: "It is as solid as a rock from the ground to the roof." To Pinkerton, however, both Japanese houses and Japanese marriages are transient: "In this country, houses and contracts are equally flexible." The concept of "house" to a Japanese person, however, is more profound. It is at once "shelter, family, and man," as architect Heinrich Engel has noted in his award-winning study of the Japanese house. The meaning of "house" is no less a cultural institution to Cio-Cio-San, who experiences the most important ceremonies of her life in this house: her wedding and loss of virginity, her nightlong vigil, and her suicide. She is, above all, the lady of the house, the "*oku-sama*," "the dark or inner chamber (of the house)" in the literal sense of its Chinese characters. As Engel has noted, the vocabulary of "building technology" has figured significantly in Japanese expressions of self. Thus, as he explains, it is common

Example 1
"Sakura"



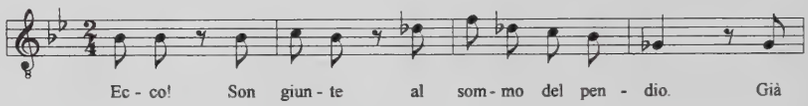
Example 2
Japanese National Anthem, "Kimi ga yo"



Example 3



Example 4
Goro



Example 5



to refer to oneself as "*uchi*" ("house") and to a second person as "*o-uchi*" ("honorable house") or "*o-taku*" ("honorable dwelling"). He notes further that "the individual was of no worth in [the] family except as the representative of the house...valued because of his contributions to the 'house' rather than for his inherent attributes." Thus, while Butterfly's suicide is a final and "honorable" act for herself, it is also an act committed for the good of the "house"—that is, the family—to preserve its honor.

Puccini communicates this subtle extension of turn-of-century *japonisme* in *Madama Butterfly* with equal musical depth. *Madama Butterfly* is an opera that does not subsist on recognizable aria forms, even though there is an abundance of melody to be remembered long after the curtain has gone down. Rather, in their efforts to make the opera as much a realistic dramatic event as a musical one, Puccini and his librettists abandoned the strict poetic structures—rules of rhyme and stress, for example—that had dictated musical form to opera composers like Rossini and Verdi in the early nineteenth century. This new, more realistic, and dialogue-driven libretto allows the opera to unfold in a continuously evolving process of motivic transformation juxtaposed with chains of arioso segments like Pinkerton's "Dovunque al mondo" early in Act I and Butterfly's "Un bel dì" in Act II. Mime sequences such as Butterfly's preparation for her wedding night, the vigil scene, and the suicide are now defined by the orchestra rather than the voice.

The entire structure of *Madama Butterfly* is infused with references to authentic Japanese melodies, which Puccini recomposed and transformed into a continuous web-like fabric. However, Puccini rarely employed such well-known tunes as "Echigo-jishi" or the popular "Myasama," also used by Gilbert and Sullivan in *The Mikado*, as signifiers. It is only "The Star-Spangled Banner" that he articulates so shamelessly, as Pinkerton toasts America and his future American wife in the first scene of the opera. More important to Puccini's musical realization of the East-West conflict central to the drama of this piece is his consistent retention and exploitation throughout *Madama Butterfly* of the distinctive anapestic profile of his borrowed melodies, a "short-short-long" figuration most clearly stated in the "Sakura" (Example 1) or the Japanese National Anthem, "Kimi ga yo" (Example 2).

While the anapest is a common but unemblematic division in Western art music, it actually typifies Japanese rhythm in general, which avoids downbeat accents and shifts the stress to what in Western music would be a weak beat. This is central to Puccini's musical statement of social polarity, especially in the opening fughetta (Example 3), a badge of Western musical culture, but based here on an evocatively Japanese subject that actually mimics the rhythmic skeleton of the "Echigo-jishi" melody to which Goro announces Butterfly's arrival (Example 4). At the end of the opera, the final resolution —via a distinctively Western musical gesture, the dominant to tonic cadence—is undermined by a dissonance superimposed over the final tonic and challenged in the final measures by the anapestic rhythm, now resounding in a unison "*tutta forza*," as Butterfly surrenders to her heritage and takes her own life (Example 5).

—Helen M. Greenwald

Helen M. Greenwald is a scholar of eighteenth- and nineteenth-century music who teaches at the New England Conservatory. She has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. She has published in such scholarly journals as the *Mozart-Jahrbuch*, *19th Century Music*, and *Acta Musicologica*. Her study of Puccini's *Il tabarro* will appear in a forthcoming issue of the *Journal of the American Musicological Society*, and she will speak about opera and film at the 1999 Salzburg Festival in August.



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The articles by Julian Budden on Puccini and *Madama Butterfly* in The New Grove Dictionary of Opera are an excellent place to begin any study of Puccini and his opera. The article on *Butterfly* provides background on the opera, a synopsis, and some thematic analysis. An interesting and annotated source for the libretto is the one included in *Puccini: "Madama Butterfly,"* edited by Nicholas John, in the series of English National Opera Guides (Riverrun). This also includes the complete short story by John Luther Long, a thematic guide, articles about "orientalism," and the specific details of Puccini's revisions to the opera. The play by David Belasco that inspired the opera is out of print but available in library copies, one edition of which is in *David Belasco: Six Plays* (Boston). The brief play not only provides a sense of what actually interested the composer, but a point of reference for determining what he and his librettists added to the story. The play is also interesting on its own merit as a period piece containing "pidgin English" dialogue that would be unacceptable in the current political climate.

Two books that deal collectively with the works of Puccini are well worth exploring. Mosco Carner's *Puccini: A Critical Biography* has yet to be supplanted as the standard English-language "life and works" volume on the composer (Holmes & Meier). William Ashbrook's *The Operas of Puccini* (with a new foreword by Roger Parker) has excellent coverage of the compositional history of the operas (Cornell University Press).

A number of articles in scholarly journals treat various aspects of *Madama Butterfly*, from the problem of revisions, to the opera's origins and reception in Japan, to its musical and dramatic structure. Two pieces by Cornell University scholar Arthur Groos are of particular interest: "Return of the Native: Japan in *Madama Butterfly*/*Madama Butterfly* in Japan" (*Cambridge Opera Journal* 1:2 [1989]) discusses exotic aspects of the opera and a history of its reception in Japan. "Madame Butterfly: The Story" (*Cambridge Opera Journal* 3:2 [1991]) unveils the "real" Pinkerton in a fascinating account of the incident that inspired Long's short story. In addition, Groos discusses the discarded "Consulate



Set design, Act I, for the 1904 La Scala premiere



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act" in "Lieutenant F.B. Pinkerton: Problems in the Genesis and Performance of *Madama Butterfly*" in *The Puccini Companion*, edited by Simonetta Puccini and William Weaver (Norton). A critical review of research on Puccini through 1993 is Helen Greenwald's "Recent Puccini Research" in *Acta Musicologica* 65 (1993). The most recent contribution to the literature on *Madama Butterfly* is German scholar Dieter Schickling's "Puccini's 'Work in Progress': The So-Called Versions of 'Madama Butterfly,'" in *Music & Letters* 79:4 (1998). A fascinating account by Michael Kaye, together with collated librettos from Milan, Brescia, and Paris, is in the booklet accompanying the recent Vox Classics recording that offers the original 1904 La Scala version along with all of Puccini's revisions (see below). The standard bibliography of all of Puccini's compositions is Cecil Hopkinson's *A Bibliography of the Works of Giacomo Puccini (1858-1924)* (Broude Brothers); this is being revised by Schickling for Ricordi in Milan. A Puccini research guide by Linda Fairtile has just been released by Garland Press.

—Helen M. Greenwald

There can be no single recommendation for a recording of *Madama Butterfly*, but I can easily start with four that offer significant rewards in the areas of both singing and interpretation, if sometimes more so in one than the other. These feature Renata Scotto, one of the role's great interpreters, with Carlo Bergonzi as Pinkerton, Anna di Stasio as Suzuki, Rolando Panerai as Sharpless, and the Rome Opera Orchestra and Chorus under John Barbirolli (EMI, not to be confused with Scotto's later CBS remake under Lorin Maazel); Leontyne Price with Richard Tucker, Rosalind Elias, Philip Maero, and the RCA Italiana Opera Orchestra and Chorus under Erich Leinsdorf (vividly remastered in RCA's "Living Stereo" series); Maria Callas—so strong on interpretive nuance that vocal considerations seem almost secondary—with Nicolai Gedda, Lucia Danieli, Mario Borriello, and the La Scala Orchestra and Chorus under Herbert von Karajan (EMI,



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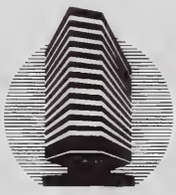
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monaural); and Renata Tebaldi (though hardly sounding fifteen!) with Carlo Bergonzi, Fiorenza Cossotto, Enzo Sordello, and the Orchestra and Chorus of the Santa Cecilia Academy, Rome, under Tullio Serafin (London).

Some further thoughts: Mirella Freni limited her appearances as Butterfly on stage. As she herself has stated, the role affected her so profoundly that she was unable to maintain her composure while singing the second act. But she recorded it twice, first opposite Luciano Pavarotti's Pinkerton with Christa Ludwig, Robert Kerns, and the Vienna Philharmonic under Herbert von Karajan at his most characteristically lush (London), and later with José Carreras, Juan Pons, and the Philharmonia Orchestra under Giuseppe Sinopoli (Deutsche Grammophon). A relatively recent all-digital set featuring the Maltese soprano Miriam Gauci on the budget Naxos label may have its merits (Gauci has recorded a very good *Manon Lescaut* for Naxos), but probably not enough to choose it over any of my initial recommendations.

Two highly regarded monaural sets have recently been transferred to compact disc: Victoria de los Angeles's 1954 *Butterfly* with Giuseppe di Stefano, Tito Gobbi, and the Rome Opera Orchestra and Chorus under Gianandrea Gavazzeni (Testament), and Eleanor Steber's 1949 recording with Richard Tucker, Giuseppe Valdengo, and the Metropolitan Opera Orchestra and Chorus under Max Rudolf (Sony "Masterworks Heritage"). Among still older historic sets, Toti dal Monte's 1939 recording with Beniamino Gigli, Mario Basiola, and the Rome Opera Orchestra and Chorus under Oliviero de Fabritiis has always merited special attention for dal Monte's unique characterization—the voice takes getting used to, but technique and style more than compensate—and Gigli's Pinkerton (EMI). Those interested enough to delve further back in time might want to hear a recording from 1929-30 featuring the Irish soprano Margaret Sheridan with La Scala forces under Carlo Sabajno (recently remastered on Romophone, but note that this does not include a libretto).

Finally, a recent, inexpensively priced four-disc set on Vox Classics offers those with multi-disc CD players the opportunity to hear not only the original 1904 La Scala version of *Madama Butterfly*, but also (if you can follow the programming instructions to incorporate the variant passages) the familiar Brescia revision of later that year, and a 1906 Paris version produced at the Opéra-Comique. The very thick booklet includes extensive annotations plus a columnar arrangement of the libretto with variants and English translation. The principal singers are Maria Spacagna, Richard Di Renzi, Sharon Graham, and Erich Parce with the Hungarian State Opera House Orchestra and Chorus under the direction of Charles Rosekrans.

—Marc Mandel



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Paula Delligatti



Making her Boston Symphony debut this week, American soprano Paula Delligatti made her European debut this past year, singing Cio-Cio-San in the Opéra National de Paris-Bastille production of *Madama Butterfly*. In addition to the present Boston Symphony performances of *Madama Butterfly*, Ms. Delligatti performs Puccini's opera with Opera Pacific this season. In December she made her debut at the Teatro Comunale in Florence in Zemlinsky's *Der Zwerg* and in Puccini's *Gianni Schicchi*, both conducted by James Conlon. In the 1997-98 season, she sang Cio-Cio-San with Knoxville Opera and for her Houston Grand Opera debut in a new Francesca Zambello production. She made her New York City Opera debut also as Cio-Cio-San, in the spring of 1998. That spring she also sang the role of Amalia in Verdi's *I masnadieri* with the Royal Opera at the Edinburgh, Baden-Baden, and Savonlinna festivals. A native of Uniontown, Pennsylvania, Ms. Delligatti made her professional debut as the Sandman in Humperdinck's *Hänsel und Gretel* with Connecticut Opera and returned there as Cio-Cio-San in *Madama Butterfly*. In 1994 she appeared as Cio-Cio-San with Sarasota Opera, with the Art and Music Organization of Manila, the Philippines, and with the Pamiro Opera Company in Green Bay, Wisconsin. In 1995 she returned to Sarasota Opera, portraying the three heroines in Offenbach's *Les Contes d'Hoffmann*; she then appeared as Mimì in Puccini's *La bohème* with the Opera Theater of Connecticut and as Violetta in Verdi's *La traviata* with Bohème Opera of New Jersey. In 1996 Ms. Delligatti appeared as all three heroines—Giorgetta in *Il tabarro*, Angelica in *Suor Angelica*, and Lauretta in *Gianni Schicchi*—in Puccini's *Il trittico*. In April that year she sang Donna Anna in *Don Giovanni* with Connecticut Opera; in June she appeared with the Atlanta Opera Company in *Madama Butterfly*. In August 1996 she repeated the title role of *Suor Angelica* with the Metro Lyric Opera of New Jersey. Most recently she portrayed the title role in *Cecilia* by Licinio Refice with Manhattan Opera under Gabriel Guimaraes's direction.

Zheng Cao



Making her Boston Symphony debut as Suzuki in *Madama Butterfly*, mezzo-soprano Zheng Cao was chosen by Seiji Ozawa to sing the "Ode to Joy" from Beethoven's Ninth Symphony for the opening ceremonies of the 1998 Olympic Winter Games in Nagano, Japan. She recently made her Opera Pacific debut as Suzuki and will sing that role again with San Francisco Opera later this season. This spring she returns to the Los Angeles Music Center Opera as Zerlina in Mozart's *Don Giovanni*. Upcoming projects include Nicklausse in Offenbach's *Tales of Hoffmann* for her return to Opera Pacific, and Varvara in Janáček's *Katya Kabanova* for her Houston Grand Opera debut. In November 1999 she will make her Italian debut in Beethoven's Ninth Symphony under Riccardo Muti at La Scala in Milan. In the 1997-98 season, Zheng Cao sang the role of Cherubino in Mozart's *The Marriage of Figaro* with San Francisco Opera and portrayed Suzuki in *Madama Butterfly* with San Diego Opera and at the Grand Théâtre in Geneva. She also made her Honolulu Symphony debut, with Ravel's *Shéhérezade*. In the summer of 1998, in Washington, D.C., she sang her first Rosina in Rossini's *The Barber of Seville*. The previous season she made her Los Angeles Opera debut in Monteverdi's *Il ritorno d'Ulisse in patria*, singing the last performance with great success after covering for Frederica von Stade. Also that season she performed the role of Suzuki at San Francisco Opera, repeating the role in Washington, D.C., in the summer of 1997. An Adler Fellow with San Francisco Opera in 1995 and 1996, she made her 1995 debut with that company when she stepped in for an ailing colleague as Siebel in Gounod's *Faust*. She sang Mahler's *Des Knaben Wun-*

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derhorn with the San Francisco Ballet as part of the company's 1996 season and gave a recital in the prestigious Schwabacher Debut Recital Series of the Opera Center. A winner at the 1993 Palm Beach Opera International Vocal Competition, Zheng Cao has also covered roles for the premiere of Lukas Foss's *Griffelkin* with New York City Opera and for Donizetti's *Linda di Chamounix* with the Opera Orchestra of New York. In 1992 she sang the role of Cherubino in *The Marriage of Figaro* at the European Opera Center in Ghent. As a member of the Curtis Institute Opera Center, she was Carmen in Peter Brook's *The Tragedy of Carmen*, Amastris in Handel's *Xerxes*, and Zerlina in *Don Giovanni*. In 1995 she sang Dorabella in *Così fan tutte* with the Merola Opera Program. During 1991-92 she made her recital debut at the Kennedy Center Terrace Theater in Washington, D.C., and performed in Handel's *Messiah* with the National Symphony Orchestra and Warsaw Philharmonic. Zheng Cao holds a bachelor's degree from the Shanghai Conservatory of Music and a master's degree from the Curtis Institute of Music. She was a Metropolitan Opera National Council Auditions finalist in 1992.

Luis Lima



Since making his debut at twenty-four at the Teatro San Carlos in Lisbon, Luis Lima has become one of the opera world's most sought-after tenors, appearing at such theatres as La Scala, Covent Garden, the Metropolitan Opera, the Vienna Staatsoper, and the opera houses of Munich, San Francisco, Buenos Aires, Berlin, and Tokyo. Born in Cordoba, Argentina, Mr. Lima began his musical studies at the Colón Theatre Conservatory, later studying in Europe with tenor Miguel Barrosa and soprano Gina Cigna. His honors include the Toulouse, Viñas, and Giacomo Lauri-Volpi prizes. Well known in Spain, he has taken part in several major festivals, including Expo '92, the Madrid Cultural Festival, and the Quintecentennial. Career highlights have included the 1989-90 season-opening *Don Carlo* at the Vienna Staatsoper under Claudio Abbado



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and subsequent Vienna productions of *Werther*, *La bohème*, *Cavalleria rusticana*, and *Carmen*. At Covent Garden he has appeared in Offenbach's *Tales of Hoffmann* and in Verdi's *Il tabarro* conducted by Zubin Mehta, with whom he also collaborated in *Carmen* in Florence. He has sung *La bohème* with Mirella Freni at the Metropolitan Opera and Gounod's *Faust* in Buenos Aires. In 1992 he sang in six different productions of *Carmen*: at the Vienna Staatsoper, Covent Garden, Hamburg, Santiago, Caracas, and Madrid's Teatro de La Zarzuela. His 1995-96 season included performances of *Tales of Hoffmann*, *Tosca*, *Lucia di Lammermoor*, and *Cavalleria rusticana* in Vienna; *Don Carlo* at the Teatro Colón; his first Andrea Chénier, in Mexico City; and his first Hoffmann, in Oviedo, Spain. Also that season he made his Los Angeles Opera debut, as Pinkerton in *Madama Butterfly*. In 1996-97 he sang in *La bohème* at the Royal Opera House, Covent Garden, *Tales of Hoffmann* and *Carmen* in Vienna, and in Franco Zeffirelli's production of *Carmen* at the Metropolitan Opera and on the Met's Japanese tour. He also sang the role of Pinkerton in *Madama Butterfly* with San Francisco Opera. In 1997-98 he returned to the Met for *Carmen* and *Don Carlo* and sang in a new production of Meyerbeer's *Le Prophète* at the Vienna Staatsoper. This season Mr. Lima has sung Don José in *Carmen* with the Teatro Municipal de São Paolo and Pinkerton in *Madama Butterfly* with San Francisco Opera. Upcoming engagements include Don Jose in *Carmen* with Houston Grand Opera and Rodolfo in *La bohème* with San Francisco Opera. His recording credits include *Così fan tutte*, *Carmen*, *Don Carlo*, Massenet's *Le Roi de Lahore*, and Donizetti's *Gemma di Vergy*. Mr. Lima made his only previous appearances with the Boston Symphony in February 1992, in performances of Verdi's *Requiem* with Seiji Ozawa conducting.

Lucio Gallo



Making his Boston Symphony debut as Sharpless in *Madama Butterfly*, Italian baritone Lucio Gallo is a regular guest of the world's leading opera theaters and concert halls. He has been heard by opera audiences at the Metropolitan Opera, Covent Garden, La Scala, and the Vienna State Opera, as well as in San Francisco, Berlin, Hamburg, Munich, Peking, Tokyo, and throughout Italy. He has appeared in concert in Perugia, Turin, Milan, Siena, Stuttgart, Vienna, and Berlin, collaborating with such conductors as Claudio Abbado, Riccardo Chailly, Colin Davis, Gianandrea Gavazzeni, Bernard Haitink, Nikolaus Harnoncourt, Zubin Mehta, Riccardo Muti, Wolfgang Sawallisch, and Jeffrey Tate. Mr. Gallo's operatic portrayals include the principal roles of Mozart (Guglielmo in *Così fan tutte*, Count Almaviva in *The Marriage of Figaro*, the title role of *Don Giovanni*, and Leporello in *Don Giovanni*), Rossini (Figaro in *The Barber of Seville*, Dandini in *La Cenerentola*, Don Alvaro in *Il viaggio a Reims*, and Batone in *L'inganno felice*), and Verdi (Paolo in *Simon Boccanegra* and Ford in *Falstaff*). He has also performed the title role in Tchaikovsky's *Eugene Onegin*, Sharpless in *Madama Butterfly* (at the Metropolitan Opera in 1998), Malatesta in Donizetti's *Don Pasquale*, Enrico in Donizetti's *Lucia di Lammermoor*, Marcello in *La bohème* in the opera's centenary staging at the Teatro Regio of Turin with Mirella Freni and Luciano Pavarotti, and the title role in Dallapiccola's *Il prigioniero* (at both the Maggio Musicale Fiorentino and the Salzburg Festival with Zubin Mehta). Future engagements include Lescaut in Puccini's *Manon Lescaut* at La Scala, Figaro in *The Barber of Seville* at the Avenches Festival, Figaro in *The Marriage of Figaro* in Brussels, the title role of Berg's *Wozzeck* at the Teatro Massimo in Palermo, Eugene Onegin at the Deutsche Oper Berlin, Papageno in *The Magic Flute* at the Teatro Bellini of Catania, and Iago in Verdi's *Otello* at Lyric Opera of Chicago. Mr. Gallo's recordings include Count Almaviva in *The Marriage of Figaro* with Zubin Mehta on Sony; a live video recording as Figaro in that same opera with Claudio Abbado conducting; Don Alvaro in Rossini's *Il viaggio a Reims*, also with Abbado; Bartolo in *The Barber of Seville* and Figaro in *The Marriage of Figaro* for Deutsche Grammophon; and two recordings on Fonit Cetra of music by Tosti and Schumann. Lucio Gallo teaches voice at the Musical Academy of Pescara and at the Hugo Wolf Music School in Acquasparta. He was born in Taranto and studied with Elio Battaglia.

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Jean-Paul Fouchécourt



Making his Boston Symphony debut as Goro in *Madama Butterfly*, Jean-Paul Fouchécourt has for the last decade been a leading exponent of the French Baroque repertoire. Recently he has expanded his range to include such composers as Berlioz, Offenbach, Puccini, and Britten. Mr. Fouchécourt was initially trained as a conductor and saxophone player, but, influenced by Cathy Berberian, he turned to a vocal career, concentrating on the rare *haute-contre* technique and repertoire. He joined Les Arts Florissants in 1986, recording Rameau's *Les Indes gallantes* and *Les Fêtes d'Hébé* and Lully's *Atys* to great acclaim. Subsequently he sang with Les Musiciens du Louvre in Rameau's *Hippolyte et Aricie*, Lully's *Phaeton*, Martin Marais's *Alcyone*, Mondonville's *Titon et l'Aurore*, and Handel's *Resurrection*. Other baroque repertoire has included Purcell's *Fairy Queen* with William Christie at the Aix Festival, Monteverdi's *Orfeo* in Salzburg under René Jacobs, Monteverdi's *L'incoronazione di Poppea* at Netherlands Opera under Christophe Rousset, and *Il ritorno d'Ulisse in patria* at the Geneva Opera with Michel Corboz. With the expansion of his stylistic range, he has also taken roles in Berlioz's *Roméo et Juliette*, Mozart's *The Marriage of Figaro*, Offenbach's *Orpheus in the Underworld*, and Britten's

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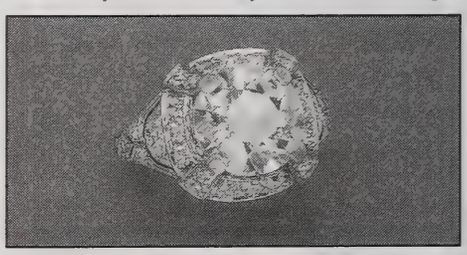
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A Midsummer Night's Dream. In 1996 he performed in Poulenc's *Les Mamelles de Tirésias* with Seiji Ozawa at the Saito Kinen Festival. In 1997 he made his Covent Garden debut in the title role of Rameau's *Platée*, which later toured to the Edinburgh Festival and the Berkeley Festival. Other engagements in 1997-98 included Aristée/Pluton in *Orpheus in the Underworld* at Lyon Opera, a world tour in the title role of *Zoroastre* with Les Arts Florissants, his Metropolitan Opera debut as the Four Servants in *Les Contes d'Hoffmann*, and Ravel's *L'Enfant et les sortilèges* at the Teatro Comunale, Florence. Upcoming concert performances include Mozart's *Coronation* Mass with the Orchestre de Lille and Britten's *Les Illuminations* with the Scottish Chamber Orchestra. Also in demand as a recitalist, Mr. Fouchécourt specializes in twentieth-century French song cycles by such composers as Poulenc, Ravel, Debussy, Satie, and Fauré. Between 1994 and 1997 he gave regular master classes at the National Conservatoire in Paris. Mr. Fouchécourt's appearance with the Boston Symphony Orchestra is made possible in part with support from the French Foreign Office-A.F. A.A.

Christòpheren Nomura



As the 1992 Young Concert Artists International Auditions winner and the recipient of the Paul A. Fish Memorial Prize, the American baritone Christòpheren Nomura made his New York recital debut at the Tisch Center for the Arts at the 92nd Street Y and his Washington, D.C., recital debut at the Kennedy Center under the auspices of the Lindemann Vocal Chair of YCA. In February 1996 he was presented for a second time by YCA at the Tisch Center. Since beginning his professional career in 1988 he has given over a hundred recitals in North American venues extending from the Gardner Museum in Boston to the Vancouver Recital Society, and including the Fulbright Association in Washington in a performance honoring Nelson Mandela, the Spoleto Festival in South Carolina, the Krannert Center at the University of Illinois, the "Rising Stars" series at Ravinia, the La Jolla Chamber Music Society in California, and a recital sponsored by the Marilyn Horne Foundation at the Kosciuszko Foundation in New York. This season he returns to the Santa Fe Chamber Music Festival, joining festival artistic director Marc Neikrug in performances of an all-French program. In March 1996 he received much attention when he replaced Hermann Prey as soloist with the Chamber Music Society of Lincoln Center. Operatic roles have included the title role of *Don Giovanni* at the New Hampshire Music Festival, with Newton Opera, and with the New York Chamber Symphony, the Count in *The Marriage of Figaro* at the Hochschule für Musik in Hamburg, Germany, and Guglielmo in *Così fan tutte* and Belcore in Donizetti's *L'elisir d'amore* at New England Conservatory. Earlier this season he made his Boston Lyric Opera debut as Mercutio in Gounod's

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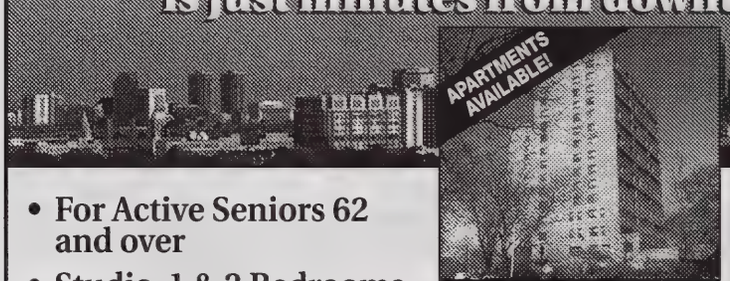
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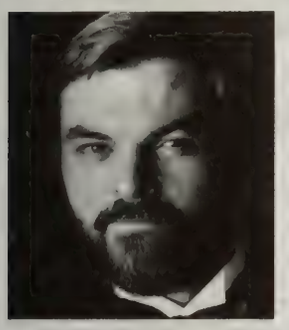
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Roméo et Juliette. He made his film debut in the role of Prince Yamadori in the Sony film of *Madama Butterfly* conducted by James Conlon. Mr. Nomura's recordings include Schubert's *Die schöne Müllerin* with pianist Kayo Iwama, Monteverdi's *Vespers of 1610* with Martin Pearlman and Boston Baroque, the soundtrack of the aforementioned film of *Madama Butterfly*, the Trinity Church Christmas recording "Candlelight Carols," and the *Christmas Oratorio* with the Bethlehem Bach Festival. An alumnus of the Tanglewood Music Center, Mr. Nomura holds a bachelor's degree in political science from Tufts University as well as bachelor's and master's degrees with distinction and an Artist's Diploma from New England Conservatory. These are his first appearances with the Boston Symphony Orchestra.

Clayton Brainerd



Bass-baritone Clayton Brainerd was a finalist in both the Metropolitan Opera and San Francisco Opera auditions in 1990. His versatility encompasses not only the Wagnerian roles of Wotan, the Wanderer, and Gunther in *The Ring* and the title role in *The Flying Dutchman*, but also many roles in the Italian and French operatic repertoire, including Scarpia in *Tosca*, Amonasro in *Aida*, Capulet in Gounod's *Roméo et Juliette*, Golaud in Debussy's *Pelléas et Mélisande*, and Mephistopheles in Berlioz's *The Damnation of Faust*. Mr. Brainerd began his 1998-99 season as Jochanaan in Strauss's *Salome* with Knoxville Opera. Other engagements include Mendelssohn's *Elijah* with the Portland Symphonic Choir, Wotan in excerpts from Wagner's *Die Walküre* with the Cincinnati Symphony and the New Jersey Symphony, Beethoven's Ninth Symphony with the Minnesota Orchestra, Handel's *Messiah* with the Baltimore Symphony, and Bach's *Magnificat* with the Seattle Symphony. Next summer he will return to Japan for a staging of *The Damnation of Faust* with Seiji Ozawa at the Saito Kinen Festival. Last season Mr. Brainerd performed a recital at DiCapo Theater in New York as part of the New York Wagner Society's recital series. Other engagements included Kurvenal in the third act of Wagner's *Tristan*

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und Isolde with the Minnesota Orchestra, Scarpia in *Tosca* with Tacoma Opera, Golaud in *Pelléas et Mélisande* in Japan with the New Japan Philharmonic conducted by Gerard Schwarz, and Beethoven's Ninth Symphony with the Seattle Symphony. In past seasons, Clayton Brainerd filled in for James Morris as Wotan in *Die Walküre* at the Teatro Colón in Buenos Aires and joined the New Jersey Symphony for performances and a recording of Mussorgsky's *The Dream of the Peasant Grishko*. He has also sung Pizarro in a concert version of Beethoven's *Fidelio* with the Nashville Symphony, Mendelssohn's *Elijah* at New York's Church of the Heavenly Rest, Kurvenal in *Tristan und Isolde* at Carnegie Hall with the Opera Orchestra of New York, and Scarpia in *Tosca* with the Teatro Arriaga in Bilbao, Spain. Mr. Brainerd made his debut with the New Zealand Symphony singing Wotan in concert performances of Wagner's *Das Rheingold*, also winning acclaim in that role in June 1997 in Arizona Opera's *Ring* cycle. These are his first performances with the Boston Symphony Orchestra.

Scott Toperzer



Baritone Scott Toperzer made his debut with the Boston Symphony Orchestra under Seiji Ozawa last summer while a Vocal Fellow at the Tanglewood Music Center. Also at Tanglewood he has performed under Mr. Ozawa in Leonard Bernstein's *Songfest* with the TMC Orchestra and as the Director in the TMC's 1997 production of Poulenc's *Les Mamelles de Tirésias*. This season he appears with Boston Lyric Opera and with Opera Theatre of St. Louis; last season he sang in Haydn's *The Creation* under the direction of the late Robert Shaw. His concert and operatic performances have been heard over National Public Radio, including Bach's *Christmas Oratorio* with the Plymouth Music Series of Minnesota. His operatic roles have included Bottom in Britten's *A Midsummer Night's Dream*, Horace Tabor in Moore's *The Ballad of Baby Doe*, Count Almaviva in Mozart's *The Marriage of Figaro*, and Papageno in *The Magic Flute*. Mr. Toperzer has also performed with the St. Paul Chamber Orchestra, the Oklahoma City Philharmonic, the Oregon Bach Festival, at the Isabella Stewart Gardner Museum in Boston, at the Institute Musicale de Vellecroze in France, and for the Schubert Club of Minnesota.

Vitali Rozynko

A baritone from Menlo Park, California, Vitali Rozynko holds a bachelor of music degree from the Oberlin Conservatory and a master of music degree from the Eastman School of Music. While a Vocal Fellow at the Tanglewood Music Center in 1997 he appeared in the TMC production of Poulenc's *Les Mamelles de Tirésias* under Seiji Ozawa's direction. Mr. Roz-

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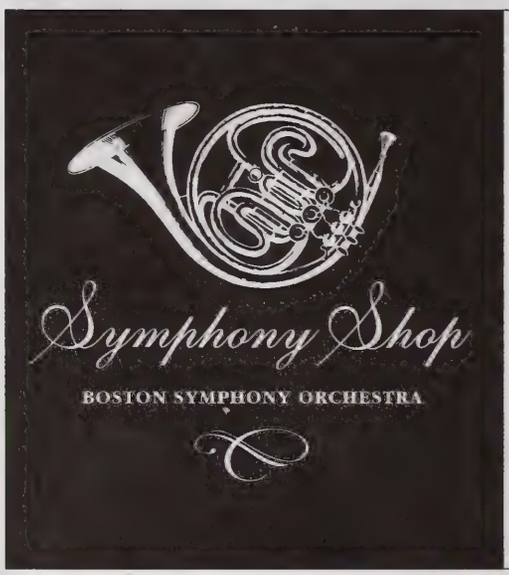
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ynko has sung with Opera San Jose and with Santa Fe Opera, where he was the winner of the Campbell Scholarship Award and the Anna Case Mackay Award. He has studied with Dale Moore and Richard Miller; his coaches and master class instructors have included Philip Highfill, Brian Garman, Craig Rutenberg, and Gary Wedow. Mr. Rozynko's roles have included Tarquinias in Britten's *The Rape of Lucretia*, Figaro in Mozart's *The Marriage of Figaro*, and Maximilian in Leonard Bernstein's *Candide*. He appeared in productions of *La traviata*, *Samson et Dalila*, and *Tosca* with Cincinnati Opera last summer and was a participant at the Ravinia Festival in August. Mr. Rozynko makes his Boston Symphony debut in these performances of *Madama Butterfly*.

Rinat Shaham

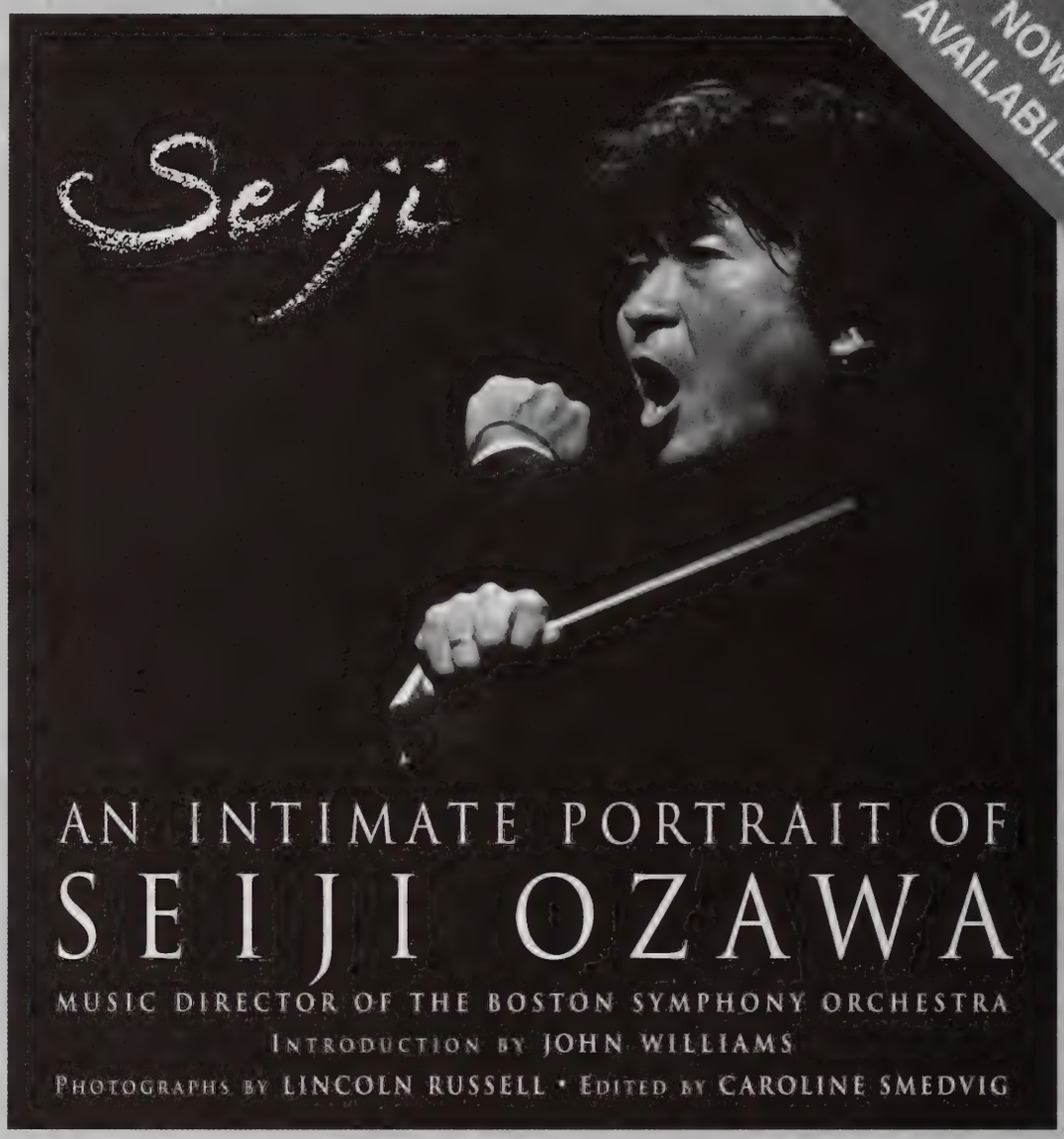


Israeli soprano Rinat Shaham made her American debut with the Opera Company of Philadelphia in November 1994 as Zerlina in Mozart's *Don Giovanni*, a role she also sang for her European debut at the European Center for Opera and Vocal Art in Belgium. Since then she has sung the title role in Monteverdi's *L'incoronazione di Poppea*, Dido in Purcell's *Dido and Aeneas*, the Woman in Poulenc's *La Voix humaine*, Cherubino in Mozart's *The Marriage of Figaro*, Idamante in Mozart's *Idomeneo*, Countess Melibea in Rossini's *Il viaggio a Reims*, and Bianca in Britten's *The Rape of Lucretia*. Highlights of her 1997-98 season included Ravel's *L'Enfant et les sortilèges* with the London Symphony Orchestra conducted by André Previn, which was recorded by Deutsche Grammophon, and a January 1998 appearance at Marilyn Horne's invitation in Ms. Horne's birthday gala at Carnegie Hall. In the summer of 1998 she performed the role of Dido in *Dido and Aeneas* at the Aix-en-Provence Festival, where she also sang a series of recitals. As a recitalist, Ms. Shaham appears frequently in North America, Europe, and Israel. She has recently given recitals in New York (for the Marilyn Horne Foundation), Calgary, Los Angeles, and Savona, Italy. She has appeared in concert with the Concerto Soloists of Philadelphia and with the Lyric Chamber Music Society of New York. Earlier this season Ms. Shaham opened the New York Chamber Symphony season at Alice Tully Hall with Gerard Schwarz; in November, she sang the role of the Child in Ravel's *L'Enfant et les sortilèges* with Eije Oue and the Minnesota Orchestra. This spring she will tour Europe in *Dido and Aeneas* under the auspices of the Aix-en-Provence Festival. In November 1999 she will appear as Cherubino in *The Marriage of Figaro* with the Opera Company of Philadelphia; she is scheduled to return to that theater in 2000-01 as Charlotte in Massenet's *Werther*. Ms. Shaham is a scholarship recipient of the America-Israel Cultural Foundation and winner of the first prize in the 1993 Mario Lanza Voice Competition. She has also been a finalist in the 1994 Concerto Soloists Competition and the 1995 Opera Index Competition. Ms. Shaham makes her Boston Symphony Orchestra debut in these performances of *Madama Butterfly*.

Mary Westbrook-Geha



Mezzo-soprano Mary Westbrook-Geha's varied concert repertoire extends from the classical and romantic repertoire including Verdi's *Requiem*, Mendelssohn's *Elijah*, Handel's *Messiah*, and Beethoven's Ninth Symphony to such contemporary works as Dallapiccola's *Parole di San Paolo* and *Goethe-Lieder* and John Harbison's *Recordare*. While a student at the Tanglewood Music Center, she was chosen by Leonard Bernstein to perform two selections from his *Songfest* in a performance with the Boston Symphony Orchestra. Since then she has performed with the San Francisco Symphony, the Dresden Staatskapelle, the Belgian National Opera, the Orchestra of St. Luke's, and at the Tanglewood, Caramoor, and Marlboro festivals, as well as returning to the Boston Symphony Orchestra. She has also collaborated with choreographer Mark Morris in many of his productions, including Purcell's *Dido and Aeneas*. Other roles include Penelope in



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Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz, including the Asian premiere of the *Messe solennelle*. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and such prominent guests as James Levine and Sir Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, Schoenberg's *Gurrelieder*, and Debussy's *La Damoiselle élue* with Sylvia McNair, on Philips; Poulenc's *Gloria* and *Stabat Mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—and the recent RCA Victor album "Holiday Pops" with Keith Lockhart and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many

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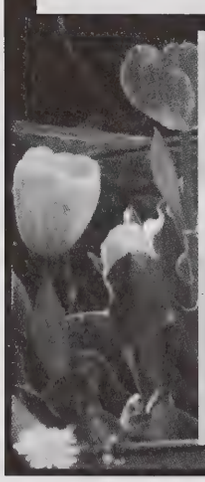
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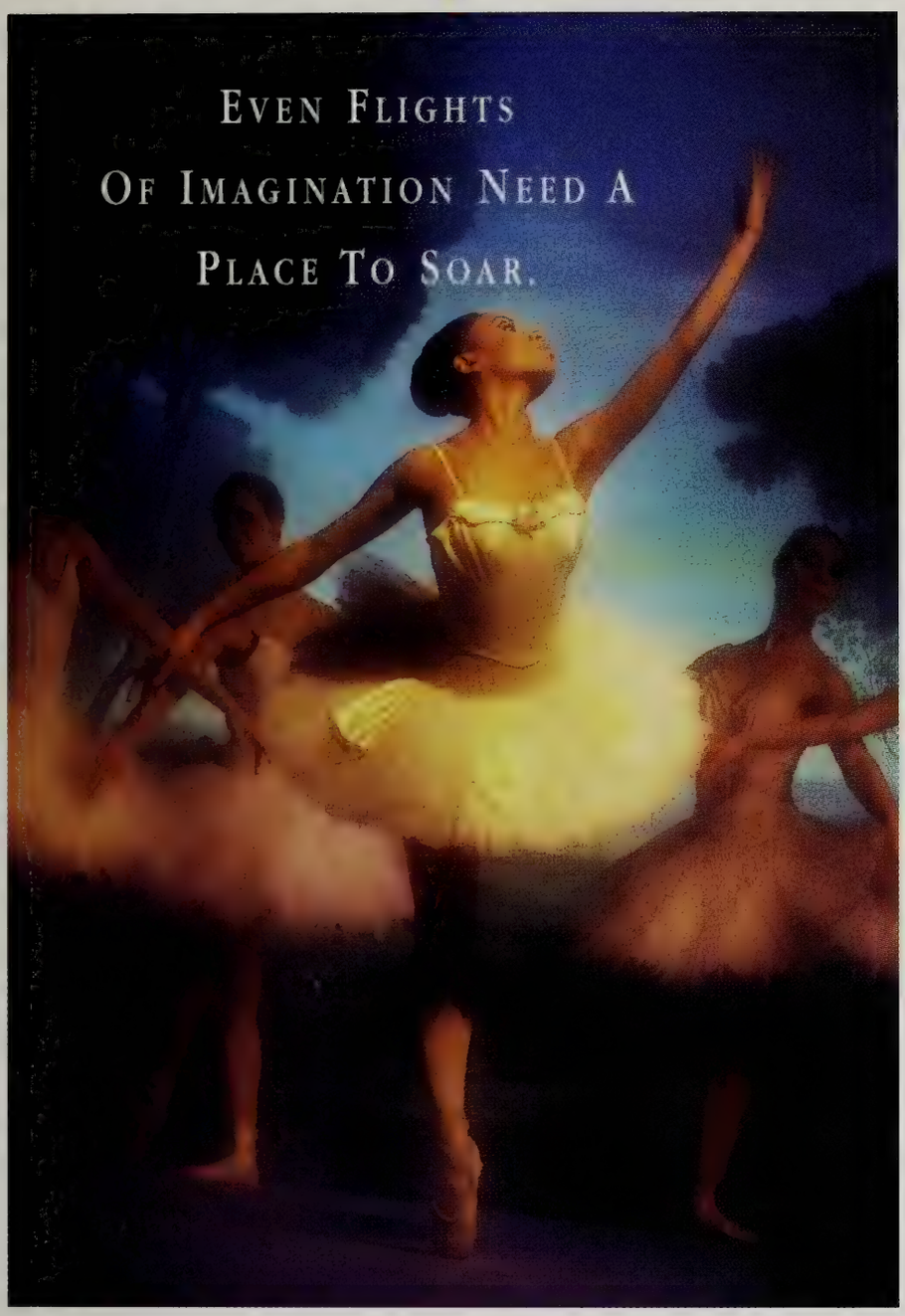


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years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998.

Tanglewood Festival Chorus
John Oliver, Conductor

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Kelly Corcoran
Sarah Dorfman Daniello
Christine P. Duquette
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Laura C. Grande
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Kathy Ho
Jenifer Lynn Munson
Shannon O'Connor
Anna V.Q. Ross
Melanie W. Salisbury
Shawneen Scharmer

Mezzo-sopranos
Sue Conte
Diane Droste
Tracey Fulgan
Susan Quinn Pierce
Kathleen Schardin
Cindy Vredeveld

Tenors
Robert Allard
Paul Allen
Richard A. Bissell
Stephen Chrzan
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Michael Healan
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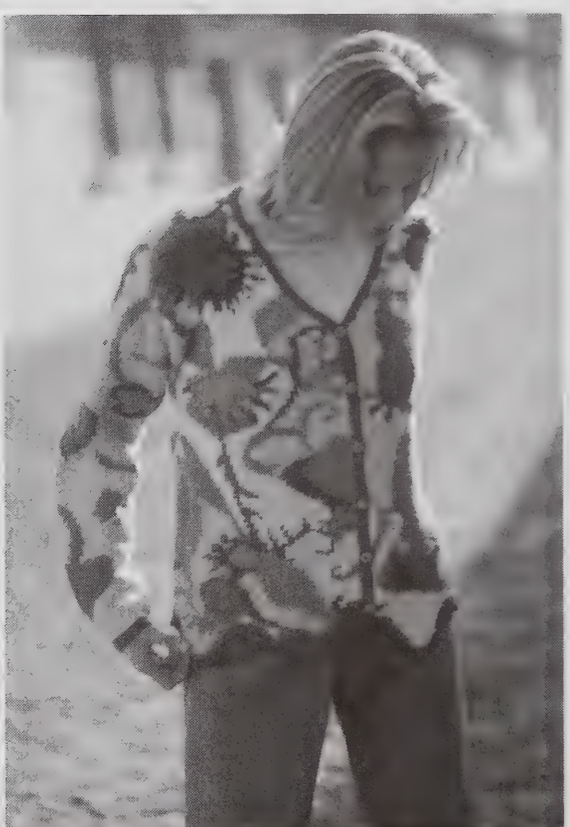
David Kneuss

David Kneuss's first staged opera production for Seiji Ozawa and the Boston Symphony Orchestra was *Tosca*, at Tanglewood in 1980. Since then he has collaborated with Mr. Ozawa and the BSO on productions of *Boris Godunov*, *Fidelio*, *Orfeo ed Euridice*, *Béatrice et Bénédict*, Bach's *St. Matthew* Passion, *Pique Dame*, *Salome*, *Idomeneo*, *Falstaff*, and *The Rake's Progress*. *Pique Dame*, staged initially at Tanglewood in 1990 and then at Symphony Hall and Carnegie Hall in October 1991, was named as one of 1991's best musical events by the *New York Times*. Since the 1978-79 season Mr. Kneuss has been on the staff of the Metropolitan Opera, where he became executive stage director in 1989. There he continues to direct revivals of many Met productions, including the staging of *Eugene Onegin* with which Seiji Ozawa made his Metropolitan Opera debut in 1992. Mr. Kneuss has also directed productions for the opera companies of San Francisco, Bonn, Atlanta, and Columbus, and for the Maggio Musicale Fiorentino, as well as productions of *Falstaff*, *Tosca*, *Il barbiere di Siviglia*, and *Die Zauberflöte* under Mr. Ozawa's direction in Japan. Last spring in Japan he directed Debussy's *Pelléas et Mélisande*. Mr. Kneuss's television credits include a Carnegie Hall program of spirituals with Kathleen Battle and Jessye Norman, a Carnegie Hall Christmas concert featuring Kathleen Battle and Frederica von Stade, the Emmy-winning "Dvořák in Prague: A Celebration," with Seiji Ozawa and the Boston Symphony Orchestra, the gala NHK concert telecast in Japan celebrating Mr. Ozawa's sixtieth birthday in September 1995, and the recently televised NHK "Super Concert" featuring André Previn, Kiri Te Kanawa, and Natalie Cole with the NHK Orchestra. Besides his work with the Boston Symphony,

Mr. Kneuss has also collaborated with Seiji Ozawa on Tanglewood Music Center productions of Britten's *Peter Grimes* and Poulenc's *Les Mamelles de Tirésias* at Tanglewood, and on a Saito Kinen Festival production of the latter opera. This coming summer he will direct the Tanglewood Music Center's production of Puccini's *Gianni Schicchi*, to be conducted by Robert Spano.

John Michael Deegan and Sarah G. Conly

John Michael Deegan and Sarah G. Conly began their association with Seiji Ozawa, director David Kneuss, and the Boston Symphony Orchestra in 1981 with a production of *Boris Godunov* at Tanglewood. Since then the collaboration has expanded to include well over a dozen productions, the most recent of which were *Peter Grimes* and *Les Mamelles de Tirésias* at Tanglewood. Deegan and Conly designed the BSO's critically acclaimed *Pique Dame* at Carnegie Hall and Carnegie Hall productions of "Kathleen Battle and Jessye Norman Sing Spirituals" and "A Carnegie Hall Christmas," both of which aired on PBS's "Great Performances" series. Also seen on "Great Performances" was their work for the Emmy Award-winning "Bernstein at 70!" and "Marsalis on Music," a video series for young people. Mr. Deegan lit the Broadway productions of *The Circle* and *Shadowlands*. Deegan/Conly designs have appeared on the stages of companies including New York City Opera, Boston Lyric Opera, Atlanta Opera, the Maggio Musicale Fiorentino, Iceland National Opera, and





the Saito Kinen Festival. Current projects include Rossini's *Il Signor Bruschino* for the Metropolitan Opera Guild, Bellini's *I Capuleti e i Montecchi* for Atlanta Opera, and this coming summer's Tanglewood Music Center production of Puccini's *Gianni Schicchi*.

Hanae Mori



Designer Hanae Mori is the only Asian designer to be accepted as a member of La Chambre Syndicale de la Couture Parisienne. Madame Mori studied Japanese literature at Tokyo Women's Christian College and began studying design after her marriage. She opened her first studio in Tokyo in 1951 and soon became involved in the growing post-war movie industry, designing costumes for nearly 300 films. When television began supplanting films in popularity, she nearly gave up designing; but on a visit to Paris she was strongly influenced by the Western culture that emphasized individuality and thereby regained strength to pursue her dream. In 1965 she presented her first collection abroad, "East Meets West," in New York. Major American department stores such as Neiman Marcus, Bergdorf Goodman, and I. Magnin recognized the individuality of her designs and ordered her dresses. In 1975 she established herself in Europe; she presented her collection in Paris, where in 1977 she opened her Haute Couture Maison. Among Madame Mori's achievements are costume designs for *Madama Butterfly* at La Scala in 1985 and for *Elektra* at the 1996 Salzburg Festival. She also designed the costumes for the Paris Opera Ballet's *Cinderella*, directed by Rudolf Nureyev, in 1986. She was named a Chevalier de la Legion d'Honneur in France and in 1996 received the Order of Culture in Japan.

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Thursday, March 4, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Friday, March 5, at 8
Saturday, March 6, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

JAMES CONLON conducting

ZEMLINSKY — Suite from the Incidental Music to Shakespeare's *Cymbeline*

- Prelude
- Imogen and Pisanio
- Introduction to Act IV
- Introduction to Act V

STRAUSS — Violin Concerto in D minor, Opus 8

- Allegro
- Lento
- Presto

SARAH CHANG

INTERMISSION

SCHUBERT — Symphony No. 3 in D, D.200

- Adagio maestoso – Allegro con brio
- Allegretto
- Menuetto: Vivace
- Presto vivace

Guest conductor James Conlon returns to Symphony Hall with a program of unusual music from Vienna and Bavaria. The gifted composer Alexander Zemlinsky (1871-1942) won the attention of Brahms and Mahler, was the dedicatee of Berg's *Lyric Suite*, and had a lifelong friendship with Schoenberg. The excerpts from his incidental music to Shakespeare's *Cymbeline* represent the first music of Zemlinsky ever to be played in a concert of the Boston Symphony Orchestra. Also on the program are two youthful works by composers well-known to BSO audiences: the teenage Richard Strauss's seldom-heard Violin Concerto, to be performed here by the young violin virtuoso Sarah Chang, and the eighteen-year-old Franz Schubert's energetic Symphony No. 3.

COMING CONCERTS . . .

Thursday 'A'—February 25, 8-9:40
Friday 'A'—February 26, 1:30-3:10°

SEIJI OZAWA conducting
JAMES EHNES, violin

VIVALDI	*The Four Seasons*
STRAVINSKY	Suite from *Pulcinella*

Thursday 'B'—March 4, 8-9:50◆
Friday Evening—March 5, 8-9:50
Saturday 'B'—March 6, 8-9:50◆

JAMES CONLON conducting
SARAH CHANG, violin

ZEMLINSKY	Suite from *Cymbeline*
STRAUSS	Violin Concerto
SCHUBERT	Symphony No. 3

Thursday 'A'—March 18, 8-10◆
Friday 'A'—March 19, 1:30-3:30
Saturday 'A'—March 20, 8-10◆

DANIELE GATTI conducting
YEFIM BRONFMAN, piano

HINDEMITH	*Konzertmusik* for strings and brass
BARTÓK	Piano Concerto No. 2
PROKOFIEV	Music from *Romeo and Juliet*

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Thursday 'C'—March 25, 8-8-9:55◆
Friday Evening—March 26, 8-9:55◆
Saturday 'A'—March 27, 8-9:55
Tuesday 'C'—March 30, 8-9:55◆

JEFFREY TATE conducting
PINCHAS ZUKERMAN, violin

ADÈS	*Living Toys*
BRUCH	Violin Concerto No. 1
DVOŘÁK	Romance in F minor for violin and orchestra
SCHOENBERG	Chamber Symphony No. 2

Thursday, April 1, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Friday 'B'—April 2, 1:30-3:30°
Saturday 'B'—April 3, 8-10
Tuesday 'B'—April 6, 8-10◆

CHRISTOPH ESCHENBACH conducting
MIDORI, violin

MARTINŮ	*Memorial to Lidice*
BARTÓK	Violin Concerto No. 2
BRAHMS	Piano Quartet in G minor, orchestrated by Schoenberg

Wednesday, April 7, at 7:30 p.m.
(Open Rehearsal; Talk at 6:30)
Thursday 'C'—April 8, 8-10:20◆
Friday 'A'—April 9, 1:30-3:50°
Saturday 'B'—April 10, 8-10:20◆

BERNARD HAITINK conducting
ANDRÁS SCHIFF, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
BEETHOVEN	Piano Concerto No. 4
BRAHMS	Symphony No. 1

Programs and artists subject to change.

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An Inside View





The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.

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BSO

Seiji Ozawa Honored by French Government

This past December, BSO Music Director Seiji Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only Mr. Ozawa's work as a conductor but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In his letter to Mr. Ozawa, President Chirac further wrote that "this prestigious distinction...rewards the exceptional talent of a conductor who, at the head of the world's greatest orchestras, has commanded the respect of contemporary composers and made Japanese music known to the West." The honor was conferred on December 19, on which date Mr. Ozawa led the Orchestre National de Paris in a special all-Gershwin program with soloists Joshua Bell, Marcus Roberts, and James Taylor. Mr. Ozawa's recent activities also included performances of Verdi's *Ernani* at the Vienna State Opera, with soprano Michèle Crider, tenor Neil Shicoff, and bass Robert Scandiuzzi in the principal roles.

Symphony Hall Designated an Historic Landmark

BSO audiences and artists have long regarded Symphony Hall as an incomparable treasure; on January 20, its status was further elevated when U.S. Secretary of the Interior Bruce Babbitt designated Symphony Hall a National Historic Landmark. This status is reserved for sites and structures deemed to be significant representatives of our nation's heritage; Symphony Hall was one of only fifteen properties so designated this year. National Historic Landmarks are identified by theme and special studies prepared or overseen by the National Park Service. Symphony Hall is one of the few concert halls to receive this honor, joining ranks with its neighbor across the street, Jordan Hall, and New York's Carnegie Hall. National Historic Landmark status will offer Symphony Hall special federal protections and open funding from new sources, including First Lady Hillary Clinton's "Save America's Treasures" program.

The qualities that earned Symphony Hall its new designation include its extraordinary acoustics, widely regarded as the finest in the United States and among the best in the world, as well as the role the BSO's home has played in shaping American culture, including some of the historic non-musical events that have occurred here. The hall's acoustics stem from the partnership of architects McKim, Mead, and White with Harvard acoustics pioneer Wallace Sabine; look for the plaque commemorating Sabine in the Massachusetts Avenue corridor. A public ceremony to mark this milestone in the building's history will be planned as part of the upcoming celebration of Symphony Hall's centennial in the year 2000.

BSO Concert Previews

Designed to enhance the concertgoing experience by providing valuable insight into the music being performed, the BSO's increasingly popular Concert Previews continue throughout the season. These half-hour talks, which include taped musical examples, begin at 7 p.m. in Symphony Hall and are free to ticketholders for the evening's BSO concert. Concert Previews are given by BSO Director of Program Publications Marc Mandel and guest speakers from Boston's musical community. In March, the New England Conservatory's Helen Greenwald discusses Zemlinsky, Strauss, and Schubert (Thursday, March 4; Saturday, March 6); Northeastern University's Harlow Robinson discusses Hindemith, Bartók, and Prokofiev (Thursday, March 18; Saturday, March 20); and Boston University's John Daverio discusses Adès, Bruch, Dvořák, and Schoenberg (Thursday, March 25; Friday evening, March 26; Tuesday, March 30).

Chamber Music at Symphony Hall

Chamber Preludes and Chamber Music Teas featuring chamber music performances by members of the Boston Symphony Orchestra continue at Symphony Hall this season. Chamber Music Teas—including beverage, cakes, and dessert—take place at 2:30 p.m. in the Cabot-Cahners Room on Friday afternoons when there is no BSO concert; admission is $12. Prelude Concerts take place at 6 p.m. in the Cabot-Cahners Room on selected BSO concert evenings. Admission is $10, sold separately from tickets to the evening's BSO



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concert; it is not necessary to attend the BSO concert to attend the Prelude Concert. Upcoming events include a Friday, March 5, Chamber Music Tea featuring a program of Mozart divertimenti, and a Friday, March 26, Chamber Music Tea offering music of Schubert, Dvořák, and Strauss. The latter program will also be performed in a Chamber Prelude on Saturday evening, March 27. To order tickets, or for more information, call Symphony Charge at (617) 266-1200 or toll-free at 1-888-266-1200.

AT&T and the National Endowment for the Arts Sponsor "The Language of the Twentieth Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a champion of new music, through world premieres, and through the American premieres of some of this century's great musical works. As we approach the centennial of Symphony Hall in the year 2000, the BSO continues to revisit its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T and the National Endowment for the Arts to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce newly commissioned works from today's leading composers. It was in Symphony Hall that the BSO introduced Stravinsky's *Symphony of Psalms* and Bartók's Concerto for Orchestra (both commissioned by Serge Koussevitzky), and played the world premieres of important works by such emerging American composers as Walter Piston and Aaron Copland. It was also in Symphony Hall that audiences heard the American premieres of Debussy's *La Mer* and Berg's Violin Concerto. Over the years, the BSO has commissioned and/or premiered more than 370 works since Symphony Hall opened its doors nearly a century ago. During the 1998-99 season, the "Language of the Twentieth Century" series has so far included the BSO's October performances of Sir Michael Tippett's *The Rose Lake*; its November performances of Goffredo Petrassi's Concerto for Orchestra No. 5, a BSO 75th-anniversary commission introduced here in 1955; the world premiere in January of *Natural History*, a new work commissioned from composer Judith Weir; and, also in January, Benjamin Britten's *Spring Symphony*, given its American premiere here in 1949. Stravinsky's Suite from *Pulcinella*, given its American premiere here in 1922, and Hindemith's *Konzertmusik* for strings and brass, a BSO 50th-anniversary commission introduced here in 1931, and to be played next month, complete this year's series. The Boston Symphony Orchestra salutes AT&T and the National Endowment for the Arts for its support in perpetuating the legacy of the Boston Symphony Orchestra and Symphony Hall.

BSO Members in Concert

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, offers a special recital program, "Fiddling With Wonder," showcasing former BSO violinist Joel Smirnoff (now first violin of the Juilliard String Quartet) with pianist Christopher Oldfather and BSO violinist Ronan Lefkowitz on Sunday, February 28, at 7 p.m. at the C. Walsh Theatre, Suffolk University, 41 Temple Street on Beacon Hill. The program includes music of Joan Tower, Alfred Schnittke, Aaron Copland, Henry Cowell, Roberto Gerhard, and Maurice Ravel. Tickets are $15. For more information call (617) 325-5200.

The Walden Chamber Players, including BSO members Sheila Fiekowsky, Tatiana Dimitriades, Lawrence Wolfe, and Richard Ranti, with violist Christof Huebner, cellist Theresa Borsodi, flutist Marianne Gedigian, and oboist Laura Ahlbeck, perform music of Devienne, Schulhoff, Mozart, and Bax on Sunday, March 7, at 3 p.m. at the First Parish Church of Weston, 349 Boston Post Road in Weston. Tickets are $10 ($8 students and seniors). On Sunday, March 14, the Walden Chamber Players perform an all-Brahms program as part of the James Library Chamber Music Series in Norwell. For more information call (617) 638-9483.

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 118th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Celebrating his twenty-fifth anniversary as the BSO's music director this season, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



♪*Appointed by Seiji Ozawa*
* *Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

First Violins

Malcolm Lowe ♪
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova ♪
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin ♪
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick ♪
David and Ingrid Kosowsky chair

*James Cooke ♪
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul ♪
Bessie Pappas chair

*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
Catherine and Paul Buttenwieser chair

*Elita Kang ♪
Mary B. Saltonstall chair

*Haldan Martinson ♪

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky ♪
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley ♪
Shirley and J. Richard Fennell chair

Ronan Lefkowitz ♪
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

Violas

Steven Ansell ♪
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock ♪
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen ♪
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

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Lillian and Nathan R. Miller chair

‡Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
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Rosemary and Donald Hudson chair

*Owen Young ♪
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce ♪
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Principal
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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

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Leith Family chair, fully funded in perpetuity

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Joseph and Jan Brett Hearne chair
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*John Stovall ♪
*Dennis Roy ♪

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Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling ♪
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Marian Gray Lewis chair, fully funded in perpetuity

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Geralyn Coticone ♪
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen ♪
James and Tina Collias chair
Keisuke Wakao ♪
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena ♪
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins ♪
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews ♪
Thomas and Dola Stemberg chair
Thomas Martin ♪
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom ♪
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda ♪
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small ♪
Richard Ranti ♪
Associate Principal

Contrabassoon
Gregg Henegar ♪
Helen Rand Thayer chair

Horns
James Sommerville ♪
Principal Horn
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring ♪
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen ♪
Elizabeth B. Storer chair
Jay Wadenpfuhl ♪
Richard Mackey ♪
Diana Osgood Tottenham chair
Jonathan Menkis ♪

Trumpets
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Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman ♪
Ford H. Cooper chair
Thomas Rolfs ♪
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
‡Norman Bolter ♪
§Darren Acosta

Bass Trombone
Douglas Yeo ♪
John Moors Cabot chair, fully funded in perpetuity

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Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
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Timothy Genis ♪
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Librarians
Marshall Burlingame ♪
Principal
Lia and William Poorvu chair
William Shisler
John Perkel ♪

Assistant Conductors
Federico Cortese ♪
Anna E. Finnerty chair
Ilan Volkov ♪

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Peter Riley Pfitzinger ♪
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
25TH ANNIVERSARY SEASON
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Eighteenth Season, 1998-99



Thursday, February 25, at 8
Friday, February 26, at 1:30

SEIJI OZAWA conducting

VIVALDI — *The Four Seasons*

Concerto in E minor, Opus 8, No. 1, *Spring*
- Allegro
- Largo
- Allegro

Concerto in G minor, Opus 8, No. 2, *Summer*
- Allegro non molto – Allegro
- Adagio – Presto
- Presto

Concerto in F, Opus 8, No. 3, *Autumn*
- Allegro
- Adagio molto
- Allegro

Concerto in F minor, Opus 8, No. 4, *Winter*
- Allegro non molto
- Largo
- Allegro

JAMES EHNES, violin
MARK KROLL, harpsichord

INTERMISSION

The evening concert will end about 9:45 and the afternoon concert about 3:15.

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Baldwin piano

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
25th ANNIVERSARY SEASON
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Eighteenth Season, 1998-99

Thursday, April 1, at 8

FEDERICO CORTESE conducting

Please note that tonight's concert, which was rescheduled from Thursday, February 25, because of snow, will be led by BSO Assistant Conductor Federico Cortese, substituting for Seiji Ozawa, who was not originally scheduled to be in Boston this week. We appreciate your understanding: tonight was the only Thursday evening available for the rescheduling of this concert. The program remains unchanged.

Federico Cortese



Federico Cortese began his tenure as assistant conductor of the Boston Symphony Orchestra under Seiji Ozawa at the start of this season, in September 1998. He made his debut with the BSO at very short notice in late September, when he was called upon to lead the first two movements of Beethoven's Ninth Symphony in place of the ailing Mr. Ozawa, who then took the podium for the last two movements to conclude the celebratory Boston Common concert marking Mr. Ozawa's twenty-fifth anniversary as the BSO's music director. The following week, Mr. Cortese filled in again for Seiji Ozawa, leading Tchaikovsky's Fifth Symphony in this year's "Concert For the Cure" benefiting breast cancer research. Since then, in addition to his BSO subscription series debut this past November, he also substituted again for Mr. Ozawa last month, leading this week's Vivaldi/Stravinsky program as well as a performance of *Madama Butterfly*. Federico Cortese is currently music coordinator of the Spoleto Festival in Italy and associate conductor of the Spoleto Festival Orchestra. He has served as assistant conductor to Robert Spano at the Brooklyn Philharmonic and to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. He was also assistant music director of the Rossini Opera Festival and assistant to the artistic director of the Accademia di Santa Cecilia. He has led symphony concerts and opera throughout Europe and in the United States, including appearances with the Brooklyn Philharmonic, Spoleto USA, the orchestra of the Maggio Musicale Fiorentino in Florence, and the Spoleto Festival in Italy. Mr. Cortese studied conducting in Rome with Bruno Aprea at the Conservatorio di Santa Cecilia and with Franco Ferrara, subsequently studying at the Hochschule für Musik in Vienna with Karl Österreicher and also for two summers at the Tanglewood Music Center, where he was a Conducting Fellow in 1995. While in Rome he also studied composition. Besides his work in music, Mr. Cortese pursued a broad-based education including studies in literature, the humanities, and law, in which area he earned a degree in jurisprudence from La Sapienza University in Rome.

STRAVINSKY

Suite from the ballet *Pulcinella*

(American premiere given by the Boston Symphony Orchestra on December 22, 1922)

I. Sinfonia (Ouverture): Allegro moderato

II. Serenata: Larghetto

(a) Scherzino

(b) Allegro

(c) Andantino

III. Tarantella

Toccata: Allegro

IV. Gavotta con due variazioni

V. Vivo

VI. (a) Menuetto: Molto moderato

(b) Finale: Allegro assai

The performance of this work is sponsored by the National Endowment for the Arts as part of a program entitled "The Language of the Twentieth Century," supporting the performance of important works given their world or U.S. premieres by the BSO in Symphony Hall.

Please be sure the electronic signal on your cellular telephone, watch, or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.



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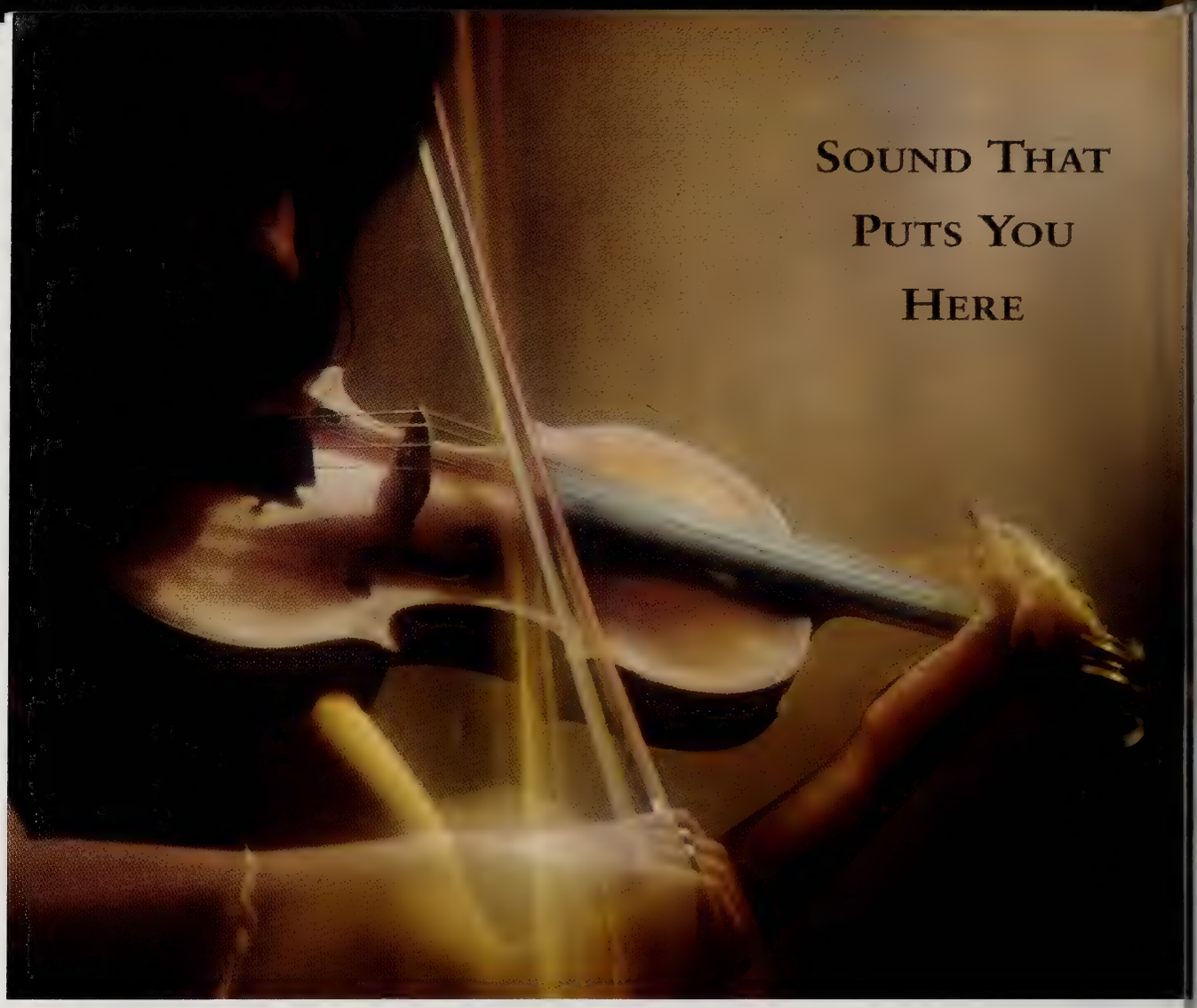


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Antonio Vivaldi
The Four Seasons



Antonio Lucio Vivaldi was born in Venice, Italy, on March 4, 1678, and died in Vienna, Austria, on July 28, 1741. The four violin concertos collectively known as The Four Seasons *were published in Amsterdam around 1725. Serge Koussevitzky conducted Boston Symphony performances of the "Summer" and "Spring" concertos in arrangements for string orchestra, keyboard, and organ in March 1928 and November 1936, respectively. The first complete BSO performance of* The Four Seasons *was given on July 4, 1971, at Tanglewood, with then BSO concertmaster Joseph Silverstein as soloist and Michael Tilson Thomas conducting. Silverstein was also soloist for subsequent BSO performances under the direction of Carlo Maria Giulini, Vittorio Negri, and Seiji Ozawa, who led the most recent subscription performances in the 1981-82 season. The orchestra's only performance since then took place at Tanglewood on July 19, 1986, with violinist Elmar Oliveira and conductor/harpsichordist Trevor Pinnock, though Gidon Kremer was soloist and conductor for a more recent Tanglewood performance with the KREMERata Baltica on August 5, 1998.* The Four Seasons *is scored for violin soloist, string orchestra, and continuo.*

"*Il prete rosso*," "the red priest," as Antonio Vivaldi was called after the color of hair that apparently ran in his family, may not have invented the ritornello form of the Baroque concerto, but he certainly established it as the basic approach to concerto composition in well over 400 works, the most famous of which were spread in print and performance all over Europe, influencing concerto composers for the better part of the eighteenth century. Although he was frail at birth, suffering from what was described as *strettezza del petto* ("tightness of the chest," variously interpreted as anything from asthma to angina pectoris), and occasionally complained of his illness in later life, he nonetheless immersed himself with extraordinary energy in musical affairs, to the almost complete avoidance of priestly duties (he ceased saying Mass soon after his ordination in 1703). From 1703 to about 1718 he worked at the Pio Ospedale della Pietà, first as violin teacher, then as concert director. This institution was a charitable, state-run orphanage for girls, who were given special training in music, and whose frequent concerts were a high point in the Venetian social and artistic season. (Of course, the emphasis on musical training at these orphanages was not brought about because of any purely artistic motives on the part of the government, but rather to assure that the girls, when they came of age, could attract a husband who might support them and take them off the public rolls. Nonetheless, at least some of them became professional musicians in their own right.) It was for the musicians of this institution, with its constant need of new music for all sorts of instrumental combinations, that Vivaldi apparently composed much of his chamber music and his concertos (though in most cases, the only hint we have for date of composition is the year in which a piece was published—and by far the larger part of Vivaldi's works were never published).

The almost incredible scope of Vivaldi's compositional output has caused perpetual headaches for scholars trying to survey what he wrote, especially after the discovery in the 1920s of what must have been the composer's personal library of his scores, some hundreds of works in manuscript that had never been published. But if there is one work of Vivaldi's that has never suffered from confusion of identity, it is the series of four independent concertos known as *The Four Seasons*, the first four works in the Opus 8 set of twelve, all published under the title *Il cimento dell'armonia e dell'inventione*

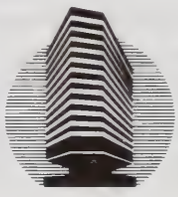
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(*The Test of Harmony and Invention*). The "test" in this case is conceived as a severe examination or trial of the powers of harmony (i.e., music) and invention (i.e., the composer's imagination) in creating musical illustrations of specific programmatic ideas. Program music had a history going back centuries in Vivaldi's day, but his approach was fresh and brilliant. His treatment of the seasons cleverly integrated the ritornello form of his concerto movements (in which a substantial passage reappears several times as a sort of refrain) with the diversity required for the "illustrations" by having the ritornello reflect a continuing natural phenomenon of the season (such as "Languor from heat" in the first movement of *Summer*), while the episodes in between ritornello statements provide vivid sound-pictures of specific events.

The published Opus 8 is dedicated to Count Venceslas Morzin, a member of an artistocratic Bohemian family (which later played an important part in Haydn's early years as a symphonist), who came to Venice as part of his duties in the Imperial service. There Vivaldi had become aquainted with him and even accepted the possibly honorific post of Master of Music in his service. With the Count's private orchestra he led performances of *The Four Seasons* but apparently found that there was some confusion about the incidents depicted in the musical program, because when he published

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the work, Vivaldi added four sonnets, each describing the content of one of the concertos, as well as a series of marginal notes in the parts to indicate to the players what image they were intended to represent. These are sometimes fairly general and even obvious (as in the first movement of *Spring*, where the episodes in order are "Song of the birds," "The brooks flow," "Thunderclaps," and "Song of the birds" again). Others are charmingly and naively specific: the second movement of *Spring*, for example, notes that the orchestral violins represent "The murmuring of boughs and grasses," the repeated viola notes are "The barking dog," and the gentle solo violin line above it all is "The sleeping goatherd." The sonnets appended to the score are anonymous, but since they follow the sequence of events in the music quite exactly and make no great claims as poetry, we may perhaps safely assume that Vivaldi himself wrote them. Each sonnet (constructed in the Petrarchan form) is laid out so that all three movements of a given concerto are described in the course of its fourteen lines; they are given here as the composer's guide through the varied images of these colorful and brilliantly conceived works.

—Steven Ledbetter

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E Lampi, e tuoni ad annuntiarla eletti
Indi, tacendo questi, gli Augelletti

Tornan di nuovo al lor canoro incanto:

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante

Dorme'l Caprar col fido con a lato.

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all'apparir brillante.

DESCRIPTIVE SONNET
of the concerto entitled
SPRING
by Signor D. Antonio Vivaldi

Spring has come and joyfully
The birds greet it with happy song,
And the brooks, while zephyrs gently blow,
With sweet murmuring flow along:

There come, shrouding the air with a black cloak,
Lightning and thunder chosen to herald it;
Then, when these are silent, the little birds
Return to their melodious incantations:

And now, in the gaily flowered meadow,
To the soft murmuring of boughs and grasses,
The goatherd sleeps with his faithful dog at his side.

To the festive sound of a pastoral pipe,
Nymphs and shepherd dance under their beloved sky
At the glittering appearance of spring.

L'ESTATE

Sotto dura staggion dal sole accesa
Langue l'huom, langue'l gregge, ed arde il Pino;
Scioglie il cucco la Voce, e tosto intesa
Canta la Tortorella e'l gardelino.

Zeffiro dolce spira, mà contesa
Muove Borea improviso al suo vicino;
E piange il Pastorel, perchè sospesa
Teme fiera borasca, e'l suo destino;

Toglie alle membra lasse il suo riposo
Il timore de'Lampi, e tuoni fieri
E de mosche, e mosconi il stuol furioso!

Ah che pur troppo i suoi timor son veri.
Tuona e fulmina il Ciel e grandinoso
Tronca il capo alle spiche e a'grani alteri.

SUMMER

In the harsh season scorched by the sun,
Languish man and flock, and the pine is set afire;
The cuckoo begins to call, and soon after,
The turtle-dove and the goldfinch are heard singing.

Zephyr sweetly blows, but Boreas suddenly
Enters into a contest with its neighbor;
And the little shepherd weeps, for he fears
The awesome threatening storm, and his fate;

To his tired limbs rest is denied
By the fear of lightning, awesome thunder
And the furious swarm of flies and hornets!

Alas, his fears are justified.
The sky is filled with thunder and lightning
And hail cuts down the proud grain.

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L'AUTUNNO

Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere;
E del liquor di Bacco accesi tanti
Finiscono col sonno il lor godere.

Fa ch'ognuno tralasci e balli e canti:
L'aria che temperata dà piacere,
E'la staggion ch'invita tanti e tanti
D'un dolcissimo sonno al bel godere.

I cacciator alla nov'alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belva, e seguono la traccia;
Gia sbigottita, e lassa al gran rumore
De' Schioppi e canni, ferita minaccia
Languida di fuggir, mà oppressa muore.

AUTUMN

The peasant celebrates with dances and songs
The pleasure of the happy harvest;
And inflamed by the wine of Bacchus, many
End with sleep their revelry.

The mild peasant air makes all abandon dance and song;
This is the season which invites all mankind
To the sweet delights of peaceful sleep.

The hunters, at the break of dawn,
With horns, guns, and hounds set forth.
The animal flees, and they follow its tracks;
Already frightened and tired by the great noise
Of guns and hounds, the wounded animal attempts
Vainly to flee, but is overcome and dies.

L'INVERNO

Agghiacciato tremar tra nevi algenti
Al severo spirar d'orrido Vento,
Correr battendo i piedi ogni momento;
E pel soverchio gel battere i denti;

Passar al foco i dì quieti e contenti
Mentre la pioggia fuor bagna ben cento
Camminar sopra il ghiaccio, e a passo lento
Per timor di cader, girsene intenti;

Gir forte, sdruciolar, cader a terra,
Di nuovo ir sopra'l ghiaccio e correr forte
Sinch'il ghiaccio si rompe, e si disserra;
Sentir uscir dalle serrate porte
Siroco Borea e tutti i Venti in guerra.
Quest'è'l verno, ma tal, che gioia . apporte

WINTER

Trembling with cold amidst icy snows
While a frightful wind harshly blows,
Running and stamping one's feet every minute:
And from the unbearable cold feeling one's teeth chatter;

Spending quiet contented days by the hearth
While the rain outside drenches people by the hundreds;
Walking on ice, and moving about cautiously
With slow steps for fear of falling;

Rushing, slipping, falling down,
Again walking on ice and running fast
Until the ice cracks and splits;
Hearing burst forth from the bolted doors
Sirocco, Boreas, and all the winds at war.
This is winter, but O what joy it brings!



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PHOTO BY STEVE J. SHERMAN

Igor Stravinsky
Suite from the ballet *Pulcinella*



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began the ballet Pulcinella *in the fall of 1919, completing it on April 20, 1920; it was first performed on May 15, 1920, by the Ballets Russes at the Paris Opera, under the direction of Ernest Ansermet. Stravinsky prepared the suite about 1922; portions of the score, played from manuscript, received their first American performance in Boston Symphony concerts under Pierre Monteux on December 22 and 23, 1922, with further performances in Brooklyn, New York, Cambridge, and Providence the following month. Later Boston Symphony performances of the suite (from the published score) were given by Alfredo Casella, Serge Koussevitzky, Stravinsky himself (in January 1944), Monteux, Michael Tilson Thomas, Christoph Eschenbach, Kurt Masur, Andrew Davis, John Nelson, Yuri Temirkanov (the most recent subscription performances, in March 1992), Seiji Ozawa, and Hans Graf (the most recent Tanglewood performance, on August 16, 1997). Though less frequently, the Boston Symphony has also performed the complete score of* Pulcinella, *first under the direction of Lukas Foss at Tanglewood in 1954, later under Erich Leinsdorf, Richard Burgin, Michael Tilson Thomas, and Foss again (at Tanglewood in 1990). The score of the suite in its 1949 revision (performed here) calls for two each of flutes, oboes, bassoons, and horns, one trumpet, one trombone, a quintet of solo strings (two violins, viola, cello, and bass), and a medium-sized group of orchestral strings.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird*, *Petrushka*, and *The Rite of Spring*. Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of June 10, 1919, from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept the commission. We do not know exactly when he reached this decision, but he began actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he



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finally used in his ballet, fewer than half were actually by Pergolesi, so the official title of the full work—"*Pulcinella*, Ballet in One Act for Small Orchestra and Three Solo Voices, Based on Music of Pergolesi"—is actually, at least in retrospect, seriously misleading. And, considering that the genuine Pergolesi is to be found almost entirely in the songs (which are not included in the orchestral suite), the title is even more thoroughly incorrect for the suite.* The other composers, who have recently been identified, are almost entirely unknown, though no doubt worthy in their own way: Domenico Gallo and Alessandro Parisotti. Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but actually they are by a Dutch count named

*Pergolesi has suffered more than perhaps any other composer from sloppiness and errors in the preparation of editions of his music. The so-called "complete edition" of his works omits a great many genuine compositions and includes an extraordinarily high percentage of works by other composers masquerading as Pergolesi's. A new edition, based on much more highly refined source research, is currently in preparation.

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John Williams
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NEC's Jordan Hall

Jon Nakamatsu
23 Friday, 8 p.m.
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Vienna Choir Boys 500th Celebration
23 Friday, 8 p.m.
Symphony Hall

Dance Collective
Emerging Artists Series
23, 24 Friday, 8 p.m.
Saturday, 8 p.m.
Tsai Performance Center

James Galway & Friends
25 Sunday, 3 p.m.
Symphony Hall

November

Garrick Ohlsson
1 Sunday, 3 p.m.
Symphony Hall

Kirov Orchestra
4 Wednesday, 8 p.m.
Symphony Hall

Lorraine Hunt
7 Saturday, 8 p.m.
NEC's Jordan Hall

Nigel Kennedy Ensemble
7 Saturday, 8 p.m.
Symphony Hall

Sydney Symphony Orchestra
13 Friday, 8 p.m.
Symphony Hall

American Ballet Theatre
13, 14, 15
Friday, 8 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Borromeo String Quartet & Menahem Pressler
15 Sunday, 3 p.m.
NEC's Jordan Hall

Caribbean Pan Fest:
Panazz Players and Ken "Professor" Philmore
22 Sunday, 3 p.m.
Symphony Hall

December

Guarneri String Quartet
4 Friday, 8 p.m.
NEC's Jordan Hall

A Chanticleer Christmas
6 Sunday, 3 p.m.
NEC's Jordan Hall

Kendra Colton
Emerging Artists Series
11 Friday, 8 p.m.
NEC's Jordan Hall

Polar Express/ Elijah's Angel
Family Musik
12 Saturday, 2 p.m.
NEC's Jordan Hall

January

Moiseyev Dance Company
10 Sunday, 3 p.m.
Symphony Hall

New York Philharmonic
15 Friday, 8 p.m.
Symphony Hall

Mia Chung
Emerging Artists Series
17 Sunday, 3 p.m.
NEC's Jordan Hall

Andrea Marcovicci
23 Saturday, 8 p.m.
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Tap!
Family Musik
30 Saturday, 2 p.m.
Tsai Performance Center

Tokyo String Quartet
30 Saturday, 8 p.m.
NEC's Jordan Hall

Renée Fleming
31 Sunday, 3 p.m.
Symphony Hall

February

Radio Symphony Orchestra Berlin
3 Wednesday, 8 p.m.
Symphony Hall

Emerson String Quartet & KLR Trio
7 Sunday, 3 p.m.
NEC's Jordan Hall

Royal Concertgebouw Orchestra Amsterdam
10 Wednesday, 8 p.m.
Symphony Hall

Mark Morris Dance Group and Yo-Yo Ma
25, 26, 27, 28
Thursday, 8 p.m.
Friday, 8 p.m.
Family Matinee
Saturday, 2 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Midori Chamber Ensemble
26 Friday, 8 p.m.
NEC's Jordan Hall

Kodo Drummers
28 Sunday, 3 p.m.
Symphony Hall

March

Irina Muresanu
Emerging Artists Series
5 Friday, 8 p.m.
NEC's Jordan Hall

Brandenburg Ensemble
7 Sunday, 3 p.m.
Symphony Hall

Victor Borge
12 Friday, 8 p.m.
Symphony Hall

The Chieftains
14 Sunday, 8 p.m.
Symphony Hall

Thomas Hampson
20 Saturday, 8 p.m.
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Jazz Train
26, 27, 28
Friday, 8 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
Emerson Majestic Theatre

Richard Goode
28 Sunday, 3 p.m.
Symphony Hall

April

Carnival of the Animals
Family Musik
10 Saturday, 2 p.m.
NEC's Jordan Hall

Beaux Arts Trio
11 Sunday, 3 p.m.
NEC's Jordan Hall

Mozarteum Orchestra of Salzburg
18 Sunday, 3 p.m.
Symphony Hall

Preservation Hall Jazz Band
18 Sunday, 8 p.m.
Symphony Hall

Alvin Ailey American Dance Theater
20, 21, 22, 23, 24, 25
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Wednesday, 8 p.m.
Thursday, 8 p.m.
Friday, 8 p.m.
Family Matinee
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Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Murray Perahia
21 Wednesday, 8 p.m.
Symphony Hall

Evelyn Glennie
25 Sunday, 3 p.m.
NEC's Jordan Hall

Lincoln Center Jazz Orchestra with Wynton Marsalis
28 Wednesday, 8 p.m.
Symphony Hall

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May

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Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the Trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on December 5.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in concertino and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—S.L.

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Good biographical studies of Vivaldi include Michael Talbot's *Vivaldi* in the Master Musicians series (Schirmer, recently updated); *Vivaldi: Voice of the Baroque*, by H.C. Robbins Landon (University of Chicago paperback); and Karl Heller's *Antonio Vivaldi: The Red Priest of Venice*, as translated by David Marinelli (Amadeus Press reprint). Talbot also wrote the article on Vivaldi in The New Grove Dictionary and contributed a useful small entry to the series of BBC Music Guides (University of Washington paperback). Paul Everett's *Vivaldi: The Four Seasons and Other Concertos, Opus 8*, is a useful volume in the series of Cambridge Music Handbooks (Cambridge University paperback). For those wishing to delve further, there is Eleanor Selfridge-Field's *Venetian Instrumental Music from Gabrieli to Vivaldi* (Dover paperback). The standard older biographies are Marc Pincherle's *Vivaldi* (Norton paperback) and Walter Kolneder's *Antonio Vivaldi: His Life and Work* (University of California). Seiji Ozawa and the Boston Symphony Orchestra have recorded *The Four Seasons* with former BSO concertmaster Joseph Silverstein (Telarc).

Probably the most accessible introduction to Stravinsky's life and music is Eric Walter White's article in The New Grove Dictionary of Music; this has been reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Other useful studies include Stephen Walsh's *The Music of Stravinsky* (Oxford paperback) and Francis Routh's *Stravinsky* in the Master Musicians series (Littlefield paperback). If you can find a used copy, *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft offers a fascinating overview of the composer's life (Simon and Schuster). Craft, who worked closely with Stravinsky for many years, has also written and compiled numerous other books on the composer. Eric Walter White's *Stravinsky: The Composer and his Works* is a crucial reference (University of California). There is material on *Pulcinella* in *Stravinsky in the Theatre* edited by Minna Ledermann (DaCapo paperback). Useful specialist publications include *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler (California), Pieter C. van den Toorn's highly analytical *The Music of Igor Stravinsky* (Yale), and Richard Taruskin's two-volume, 1700-page *Stravinsky and the Russian Traditions: A Biography of the Works through "Mavra,"* which treats Stravinsky's career through the early 1920s, including *Pulcinella* (University of California). Recordings of the *Pulcinella* Suite include Robert Craft's with the Orchestra of St. Luke's (MusicMasters), Pierre Boulez's with the BBC Symphony Orchestra (Sony Classical), and Stravinsky's own with the New York Philharmonic (IMP Golden Legacy). For a recording of the complete ballet, try Esa-Pekka Salonen with the London Sinfonietta (Sony Classical) or Claudio Abbado with the London Symphony Orchestra (Deutsche Grammophon).

—Marc Mandel



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James Ehnes



Born in 1976 in Brandon, Manitoba, Canada, and making his Boston Symphony debut this week, James Ehnes began violin studies at age four and at nine became a protégé of the Canadian violinist Francis Chaplin. He studied for several summers at the Meadowmount School of Music with Sally Thomas and in 1993 continued studying with her at the Juilliard School, from which he graduated in 1997 with the Peter Mennin Prize for outstanding achievement and leadership in music. Mr. Ehnes first gained national recognition in 1987 as winner of the grand prize in strings at the Canadian Music Competition. The following year he became the youngest musician ever to win first prize in strings at the Canadian Music Festival. Numerous awards and prizes followed, leading to his orchestral solo debut at thirteen with the Montreal Symphony and subsequent concert engagements throughout Canada as well as in the United States, Europe, South America, and Asia. In 1994 he won the Canada Council Competition for the loan of its 1717 Windsor-Weinstein Stradivarius violin and was selected by the U.S. Society for Strings as the first-ever recipient of the $25,000 Ivan Galamian Memorial Award. In 1998 he won Canada's prestigious $25,000 Virginia Parker Prize. Mr. Ehnes's recent engagements have included solo appearances with orchestra at the White Nights Festival in

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Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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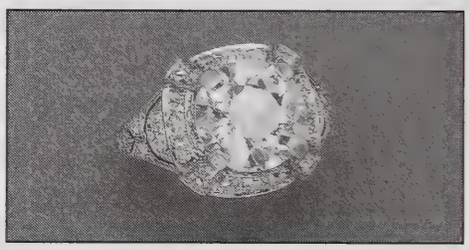
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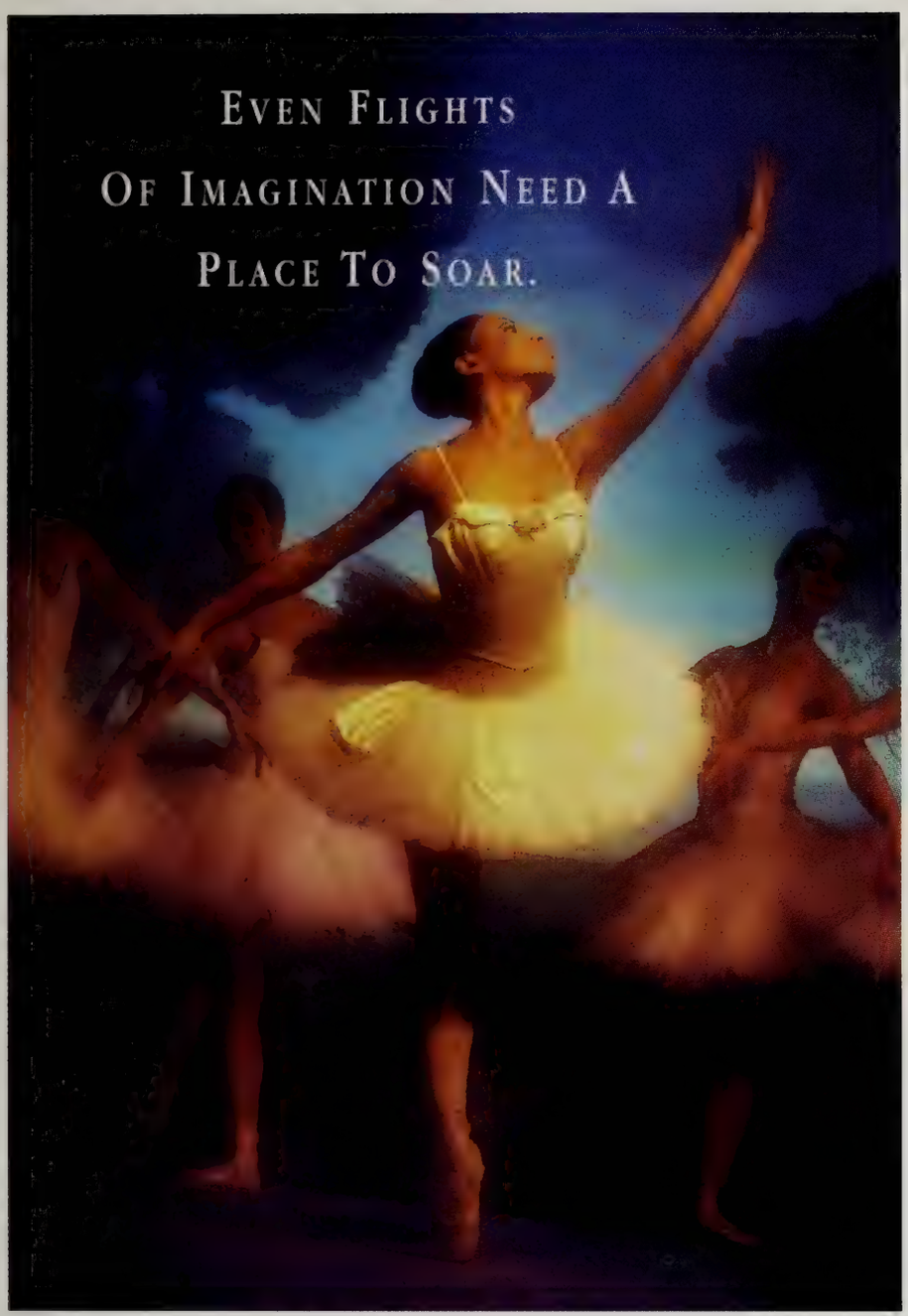
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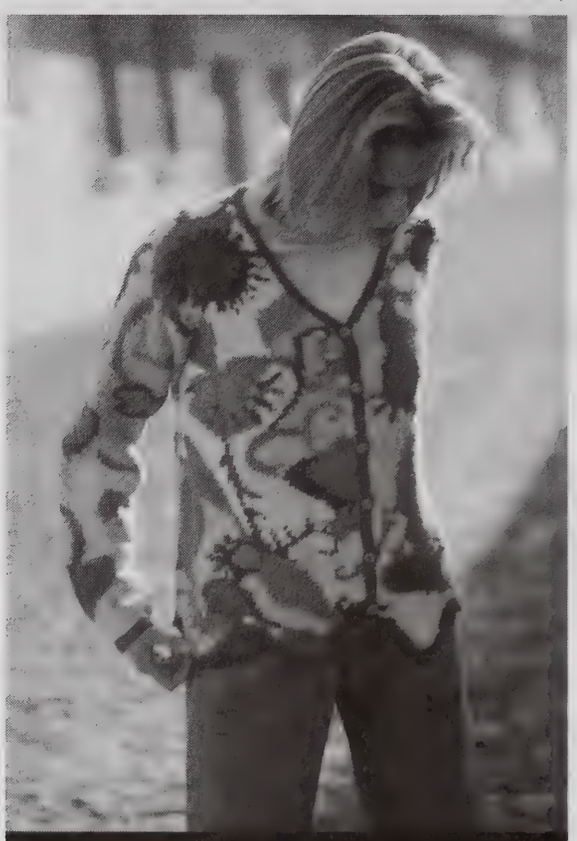
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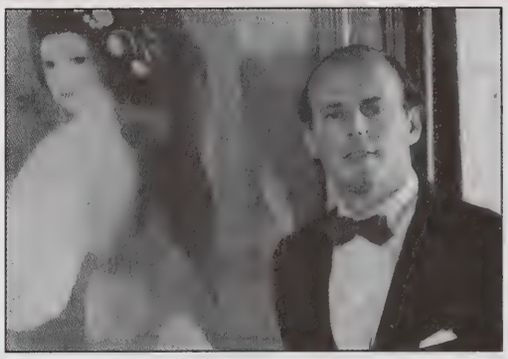
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NEXT PROGRAM. . .

Thursday, March 4, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Friday, March 5, at 8
Saturday, March 6, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

JAMES CONLON conducting

ZEMLINSKY — Suite from the Incidental Music to Shakespeare's *Cymbeline*

- Prelude
- Imogen and Pisanio
- Introduction to Act IV
- Introduction to Act V

STRAUSS — Violin Concerto in D minor, Opus 8

- Allegro
- Lento
- Presto

SARAH CHANG

INTERMISSION

SCHUBERT — Symphony No. 3 in D, D.200

- Adagio maestoso – Allegro con brio
- Allegretto
- Menuetto: Vivace
- Presto vivace

Guest conductor James Conlon returns to Symphony Hall with a program of unusual music from Vienna and Bavaria. The gifted composer Alexander Zemlinsky (1871-1942) won the attention of Brahms and Mahler, was the dedicatee of Berg's *Lyric Suite*, and had a lifelong friendship with Schoenberg. The excerpts from his incidental music to Shakespeare's *Cymbeline* represent the first music of Zemlinsky ever to be played in a concert of the Boston Symphony Orchestra. Also on the program are two youthful works by composers well-known to BSO audiences: the teenage Richard Strauss's seldom-heard Violin Concerto, to be performed here by the young violin virtuoso Sarah Chang, and the eighteen-year-old Franz Schubert's energetic Symphony No. 3.

COMING CONCERTS . . .

Thursday 'B'—March 4, 8-9:50♦
Friday Evening—March 5, 8-9:50
Saturday 'B'—March 6, 8-9:50♦

JAMES CONLON conducting
SARAH CHANG, violin

ZEMLINSKY	Suite from *Cymbeline*
STRAUSS	Violin Concerto
SCHUBERT	Symphony No. 3

Thursday 'A'—March 18, 8-10♦
Friday 'A'—March 19, 1:30-3:30
Saturday 'A'—March 20, 8-10♦

DANIELE GATTI conducting
YEFIM BRONFMAN, piano

HINDEMITH	*Konzertmusik* for strings and brass
BARTÓK	Piano Concerto No. 2
PROKOFIEV	Music from *Romeo and Juliet*

Thursday 'C'—March 25, 8-8-9:55♦
Friday Evening—March 26, 8-9:55♦
Saturday 'A'—March 27, 8-9:55
Tuesday 'C'—March 30, 8-9:55♦

JEFFREY TATE conducting
PINCHAS ZUKERMAN, violin

ADÈS	*Living Toys*
BRUCH	Violin Concerto No. 1
DVOŘÁK	Romance in F minor for violin and orchestra
SCHOENBERG	Chamber Symphony No. 2

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL

Thursday, April 1, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Friday 'B'—April 2, 1:30-3:30°
Saturday 'B'—April 3, 8-10
Tuesday 'B'—April 6, 8-10♦

CHRISTOPH ESCHENBACH conducting
MIDORI, violin

MARTINŮ	*Memorial to Lidice*
BARTÓK	Violin Concerto No. 2
BRAHMS	Piano Quartet in G minor, orchestrated by Schoenberg

Wednesday, April 7, at 7:30 p.m.
(Open Rehearsal; Talk at 6:30)
Thursday 'C'—April 8, 8-10:20♦
Friday 'A'—April 9, 1:30-3:50°
Saturday 'B'—April 10, 8-10:20♦

BERNARD HAITINK conducting
ANDRÁS SCHIFF, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
BEETHOVEN	Piano Concerto No. 4
BRAHMS	Symphony No. 1

Tuesday 'C'—April 13, 8-10:20

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
MOZART	Piano Concerto No. 9 in E-flat, K.271
BRAHMS	Symphony No. 1

Programs and artists subject to change.

♦Concert Preview at 7 in Symphony Hall
°Friday Preview at 12:15 in Higginson Hall

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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An Inside View





The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.

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BSO

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

The BSO's Godparent Program

In 1991 the Boston Symphony Orchestra teamed with the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools to form the Boston Music Education Collaborative (BMEC) to revitalize music education in Boston. This pilot program provides eight Boston public schools with in-school music instruction, performance opportunities, and teacher training focused on integrating music as a tool for enhancing learning in all academic areas. Each institution developed its own "signature program" to help teachers with the use of music in the classroom. The BSO's signature program is the Godparent Program, which brings BSO musicians into the schools to work with teachers and students. The musicians in the program each make four visits per year to their designated classrooms, introducing different music concepts, their instruments, and the Boston Symphony Orchestra to the students. Beginning late last season, the program book has presented profiles of the BSO musicians who give their time and talent to this program. Profiled below is Amnon Levy, who is now in his sixth year with BMEC.

BSO first violinist Amnon Levy's musical career began in Tel Aviv, where he was born. After hearing him play, Jascha Heifetz urged Mr. Levy's teachers to send him to the United States for advanced studies; there he attended the Juilliard School of Music in New York and the Curtis Institute in Philadelphia, where he studied with Ivan Galamian. After graduating from Curtis he participated in the Marlboro Music Festival, where he performed chamber music with Rudolf Serkin. A BSO member since 1964, Mr. Levy has performed with orchestras and given solo recitals throughout the United States and in Mexico City. He has recently undertaken a conducting career as well, making his conducting debut at Jordan Hall in February 1988 with the Longwood Symphony Orchestra. Mr. Levy comments, "I became involved in the Godparent Program in order to help increase the interest and participation of young people in music. With many schools having limited or no music program, the Godparent Program provides another way to get music into the classroom. I especially enjoy coming to know the children, playing for them, and having them sing and play their instruments together with me."

Harlow Robinson to Sign Recent Prokofiev Book at the Symphony Shop

Harlow Robinson, a frequent guest lecturer for the BSO's pre-concert talks at Symphony Hall, will be at the Symphony Shop on March 18, 19, and 20 to sign copies of his recent book, *Selected Letters of Sergei Prokofiev*, a volume of previously unpublished Prokofiev correspondence newly translated and edited by Mr. Robinson, with an entire chapter devoted to correspondence between the composer and Serge Koussevitzky. Mr. Robinson will be present to sign copies of his book immediately following his pre-concert talks on Thursday, March 18, and Saturday, March 20, as well as on Friday afternoon, March 19, from 12:45 to 1:30 p.m., and during intermission on all three dates. A regular contributor to the *New York Times*, *Opera News*, and NPR's "Performance Today," and Chair of the Department of Modern Languages at Northeastern University, Harlow Robinson lectures frequently for the BSO, the Metropolitan Opera, and the New York Philharmonic. His previous books include *Sergei Prokofiev: A Biography* and *The Last Impresario: The Life, Times, and Legacy of Sol Hurok*.

Art in Support of Art

Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with an exhibition

B S O 2 O O O

BSO 2000, the $130-million campaign now under way – with $90 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.

For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.

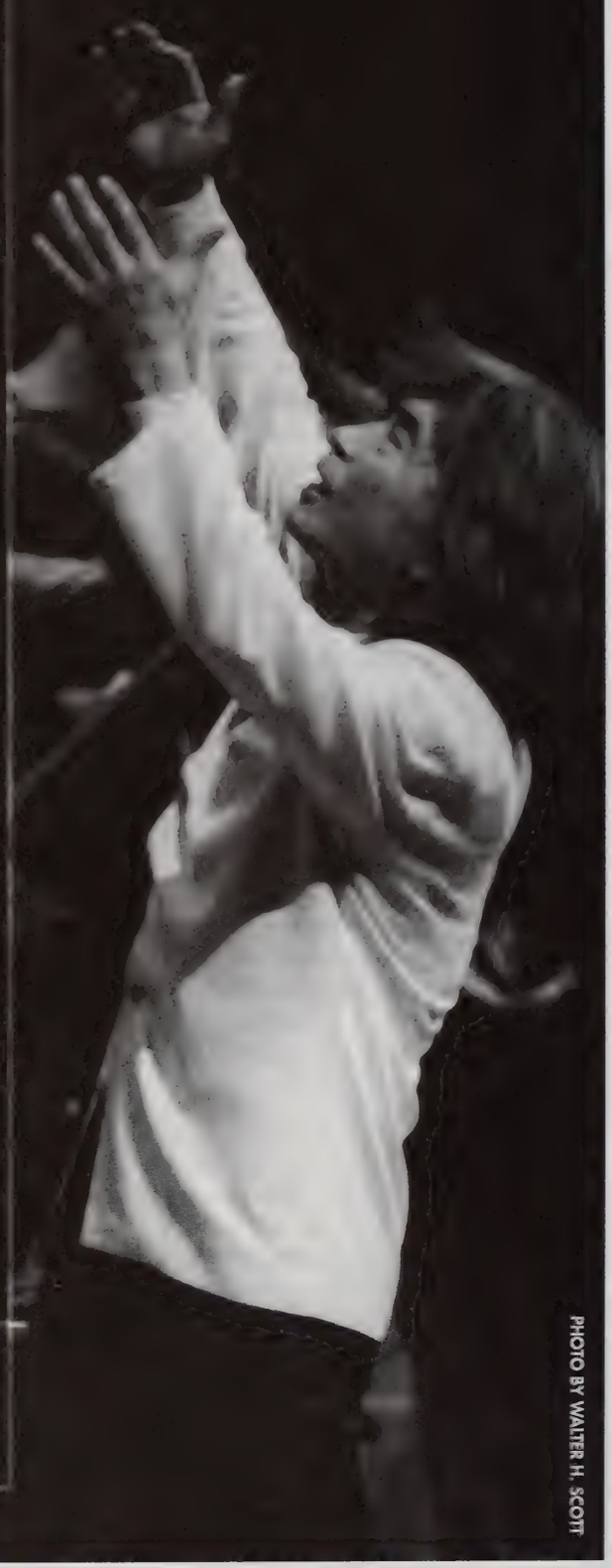


PHOTO BY WALTER H. SCOTT

of works from The Art Connection, on display through March 22. A Boston-based nonprofit organization founded by Fay Chandler and staffed largely by volunteers, The Art Connection expands public access to original works of art. As Ms. Chandler observes, "Most artists want their works to exist where they may be viewed—outside of storage. The administrators of many social service organizations unable to afford original art are convinced that such works would enrich the lives of their constituents. To act as a connecting link between donors and recipients is the aim of The Art Connection." In its first three years, The Art Connection has placed more than 190 pieces of art by thirty artists with thirty-eight organizations, including elder housing, family shelters, schools, and social service agencies. If you are interested in purchasing any of the works for sale, or would like additional information, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of pastels from the Powers Gallery (March 22-April 26).

BSO Members in Concert

The Walden Chamber Players, including BSO members Sheila Fiekowsky, Tatiana Dimitriades, Lawrence Wolfe, and Richard Ranti, with violist Christof Huebner, cellist Theresa Borsodi, flutist Marianne Gedigian, and oboist Laura Ahlbeck, perform music of Devienne, Schulhoff, Mozart, and Bax on Sunday, March 7, at 3 p.m. at the First Parish Church of Weston, 349 Boston Post Road in Weston. Tickets are $10 ($8 students and seniors). On Sunday, March 14, the Walden Chamber Players perform an all-Brahms program as part of the James Library Chamber Music Series in Norwell. For more information call (617) 638-9483.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs a program of string quartets—Debussy's Quartet in G minor, Szymanowski's Quartet No. 1 in C, Opus 37, and Mendelssohn's E minor quartet, Opus 44, No. 2— on Friday, March 19, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, March 21, at 2:30 p.m. at Trinity Church in Newton Centre. The performers are BSO members Tatiana Dimitriades, Catherine French, Burton Fine, and Mr. Miller. Single tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

BSO string players Victor Romanul, Edward Gazouleas, Ronald Feldman, and Owen Young join violinist Lynn Chang and oboist Stuart Dunkel for a Boston Conservatory Chamber Players concert of music by J.S. Bach, Barber, and Arensky on Sunday, March 21, at 4 p.m. at the First and Second Church, 66 Marlborough Street in Boston. Tickets are $15 general admission, $10 students and seniors. For more information call (617) 536-6340.

BSO Concert Previews

Designed to enhance the concertgoing experience by providing valuable insight into the music being performed, the BSO's increasingly popular Concert Previews continue throughout the season. These half-hour talks, which include taped musical examples, begin at 7 p.m. in Symphony Hall and are free to ticketholders for the evening's BSO concert. Concert Previews are given by BSO Director of Program Publications Marc Mandel and guest speakers from Boston's musical community. In March, the New England Conservatory's Helen Greenwald discusses Zemlinsky, Strauss, and Schubert (Thursday, March 4; Saturday, March 6); Northeastern University's Harlow Robinson discusses Hindemith, Bartók, and Prokofiev (Thursday, March 18; Saturday, March 20); and Boston University's John Daverio discusses Adès, Bruch, Dvořák, and Schoenberg (Thursday, March 25; Friday evening, March 26; Tuesday, March 30).

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 118th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Celebrating his twenty-fifth anniversary as the BSO's music director this season, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



♪*Appointed by Seiji Ozawa*
* *Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

First Violins

Malcolm Lowe ♪
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova ♪
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin ♪
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick ♪
David and Ingrid Kosowsky chair

*James Cooke ♪
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul ♪
Bessie Pappas chair

*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
Catherine and Paul Buttenwieser chair

*Elita Kang ♪
Mary B. Saltonstall chair

*Haldan Martinson ♪

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky ♪
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley ♪
Shirley and J. Richard Fennell chair

Ronan Lefkowitz ♪
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

Violas

Steven Ansell ♪
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock ♪
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen ♪
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

‡Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young ♪
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce ♪
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker ♪
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪

Flutes
Jacques Zoon ♪
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith ♪
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling ♪
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone ♪
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen ♪
James and Tina Collias chair
Keisuke Wakao ♪
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena ♪
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins ♪
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews ♪
Thomas and Dola Stemberg chair
Thomas Martin ♪
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom ♪
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda ♪
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small ♪
Richard Ranti ♪
Associate Principal

Contrabassoon
Gregg Henegar ♪
Helen Rand Thayer chair

Horns
James Sommerville ♪
Principal Horn
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring ♪
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen ♪
Elizabeth B. Storer chair
Jay Wadenpfuhl ♪
Richard Mackey ♪
Diana Osgood Tottenham chair
Jonathan Menkis ♪

Trumpets
Charles Schlueter ♪
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman ♪
Ford H. Cooper chair
Thomas Rolfs ♪
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
‡Norman Bolter ♪
§Darren Acosta

Bass Trombone
Douglas Yeo ♪
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins ♪
Timothy Genis ♪
Assistant Timpanist
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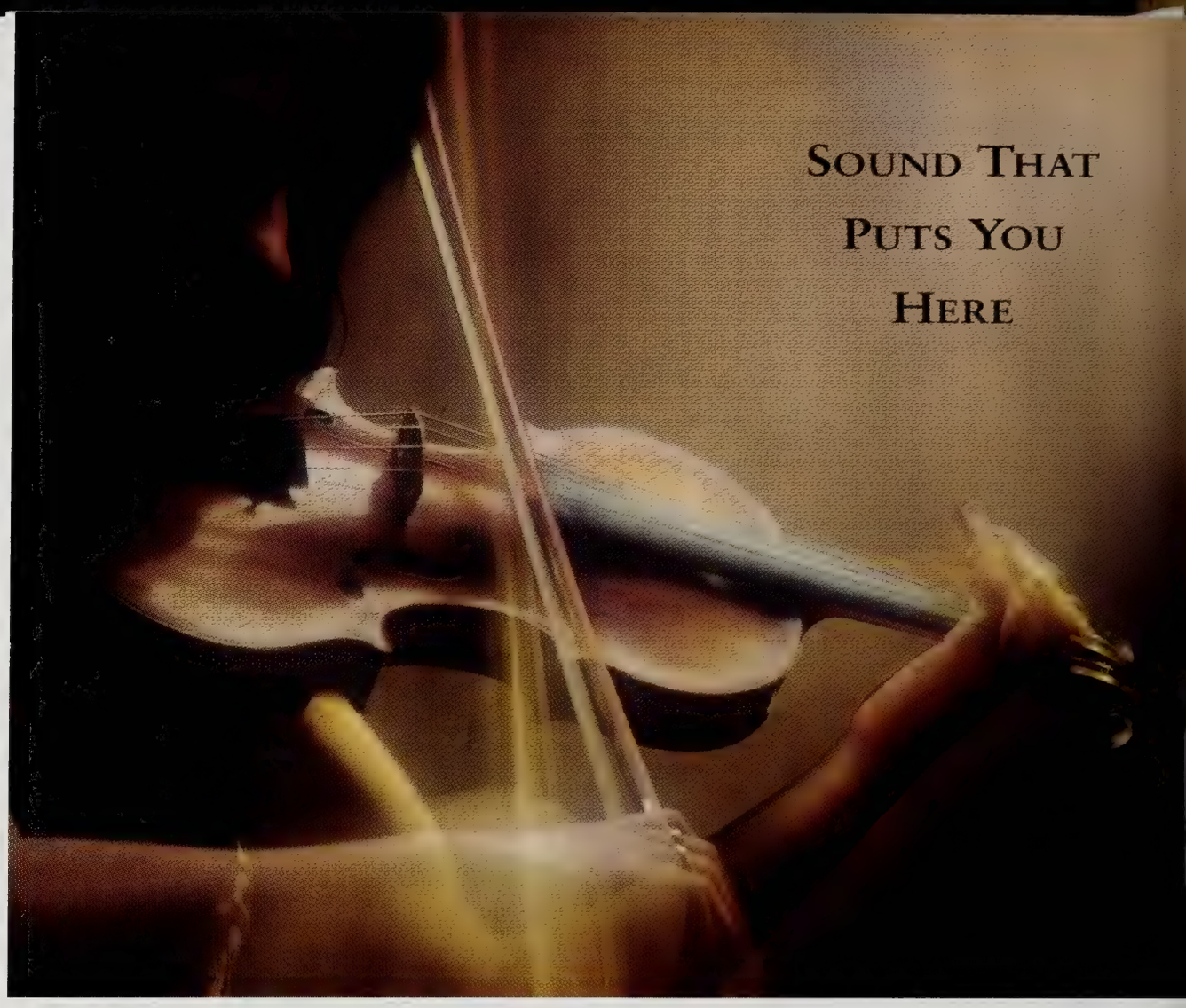


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Alexander Zemlinsky
Suite from the Incidental Music to Shakespeare's *Cymbeline*



Alexander von Zemlinsky was born in Vienna on October 14, 1871, and died in Larchmont, New York, on March 15, 1942. He composed his music for Cymbeline *1913-15 as incidental music for a production of Shakespeare's 1609 play in the 1915-16 season at the Mannheim Court and National Theater, the director of which was Artur Bodanzky, Zemlinsky's former student. The event never took place, however, owing to the onset of World War I and the departure of Bodanzky. The manuscript score lay neglected in the Library of Congress in Washington, D.C., until 1996, when Antony Beaumont edited the work and reissued it as a five-movement concert suite, which was published by Ricordi soon after.* The* Cymbeline *Suite was premiered in 1996 by the Hamburg Philharmonic State Orchestra with Gerd Albrecht conducting. Zemlinsky's large orchestra includes three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, harp, celesta, percussion, timpani, and strings. The third movement, a song for tenor voice, is omitted from these performances.*

> Zemlinsky and Schoenberg were destined to become historic figures, not only because they were, besides Mahler, the two most important composers then active in Vienna, but as a living link between the past and the future, and also between the two factions, the two parties, which had divided musical life in the capital at the end of the nineteenth century.
>
> —Henry-Louis de La Grange, *Mahler*

The two factions La Grange speaks of drew artistic battle lines between Brahms and Wagner, the respective conservative and liberal beacons of the coming revolution in musical composition, at the center of which stood Arnold Schoenberg. Yet it was *both* Brahms and Wagner who had exerted profound influence on Schoenberg's musical theories and compositional technique. And, as Schoenberg himself acknowledged, this most important aspect of his thinking was inspired by Alexander Zemlinsky, his former teacher and lifelong friend. In his landmark 1949 essay, "My Evolution," Schoenberg wrote:

> ...the one to whom I owe most of my knowledge of the technique and the problems of composing [was] Alexander von Zemlinsky.... I had been a "Brahmsian" when I met Zemlinsky. His love embraced both Brahms and Wagner and soon thereafter I became an equally confirmed addict. No wonder that the music I composed at that time mirrored the influence of both these masters...

Zemlinsky's name turns up with *Zelig*-ian regularity in studies of the cultural milieu of *fin de siècle* Vienna. The fact that Alban Berg not only dedicated his own *Lyric Suite* to Zemlinsky but paraphrased the title of one of Zemlinsky's compositions, the *Lyric Symphony*, in his own title, and even quoted from the work, is remarkable testimony to Zemlinsky's esteemed place in this Parnassian intellectual circle. So ensconced in Viennese cultural life was Zemlinsky that, as La Grange reports, when Gustav Mahler met Alma Schindler for the first time on November 7, 1901, at a dinner party at the home of the distinguished Viennese Zuckerkandl family, their first conversation—rather, argu-

*Zemlinsky's music to *Cymbeline* is his 87th composition of 112 catalogued works. Contemporary to it are the String Quartet No. 2, Opus 15, in D (1914-15) as well as four operas: *Malwa* (1913), *Der Zwerg* (1914), *Der heilige Vitalie* (May 1915), and *Eine florentinische Tragödie*, Op 16 (1915-16).

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ment—was about Alexander Zemlinsky. Mahler, attracted to the beautiful and vivacious young woman, had joined a discussion in progress about the relationship between beauty and intelligence, with Zemlinsky ("reputed to be one of the ugliest men in Vienna," according to La Grange) the central topic. The conversation, however, eventually took a different turn, and before long Alma and Gustav debated intensely Zemlinsky's ballet score, *Das gläserne Herz* (to a scenario by Hugo von Hofmannsthal), which Mahler had kept for a year without responding to the composer, who had sought his opinion. While Alma vigorously defended both the piece and its creator, who was also her teacher, Mahler viewed the work as "trash," reflecting perhaps the same doubts that Richard Strauss had some years before when Hofmannsthal had first presented his libretto to him. Mahler eventually became a great champion of Zemlinsky, but this was a rare rejection for the young composer-conductor-teacher, who, at age thirty, was already a bright figure in the Viennese musical constellation.

Alexander Zemlinsky was born into a distinguished Viennese family, the child of a Sephardic Jewish mother, Clara Semo, from Sarajevo (at that time part of Turkey) and a Christian father, Adolf von Zemlinszky (the composer streamlined the spelling of his name), who not only converted to Judaism but became very actively involved in the Viennese Jewish community. Alexander had two sisters, Mathilde (born 1875), who would become the first wife of Arnold Schoenberg, and Bianca (born 1877). Adolf Zemlinszky

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was a bookseller who had written several novels himself, and who eventually became the editor of *Wiener Punsch*, a satirical magazine. Alexander began his musical training at the Conservatory of the Gesellschaft der Musikfreunde in 1884 at age twelve. He was a superb student, had piano lessons with Wilhelm Rausch and Anton Door, and studied harmony and counterpoint with Robert Fuchs and Franz Krenn and composition with J.N. Fuchs, to whom he dedicated his Opus 1, *Ländliche Tänze*, published in 1892 while he was still a student.

About the same time, Zemlinsky was introduced to Brahms, who heard several works by the young composer, among them a suite for violin and piano and a string quintet. Brahms had a profound influence on Zemlinsky, encouraged him to enter his Opus 3 trio for piano, clarinet, and cello in a competition (he won third prize), and later recommended the piece to be published by Simrock. This was only the first of many prizes Zemlinsky would win, including the 1897 Beethoven Prize of the Musikverein for his Symphony in B-flat, and the 1896 Bavarian Luitpold-Prize for his first opera, *Sarema*. With Brahms's blessing, Zemlinsky became in 1897 the vice-president of the Tonkünstler Verein, the organization that premiered his prizewinning symphony. By that time, however, he had already been conducting for two years the semi-professional Polyhymnia Orchestra, which is where he met the young cellist Arnold Schoenberg.

Zemlinsky's growing reputation convinced Mahler to conduct the young man's sec-

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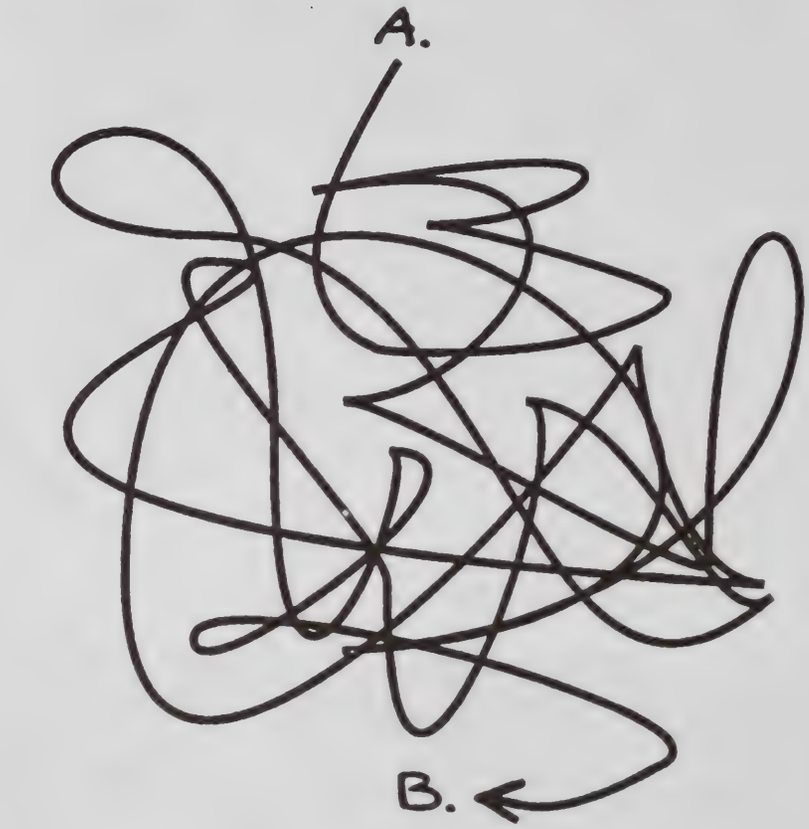
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ond opera, *Es war einmal* (1900). It was in this rather early work, however, that Mahler noticed the kind of derivative compositional style that may have contributed to Zemlinsky's failure to capture a permanent seat on Parnassus. As Mahler biographer Natalie Bauer-Lechner recounts the story, Mahler, while impressed by Zemlinsky's "incredible technique," was also surprised by what he called "resemblances and plagiarisms," sarcastically attributing the obvious influences to Zemlinsky's "very bad memory." Moreover, like nearly every other progressive composer in Vienna at the time, Zemlinsky could not escape the powerful critic Eduard Hanslick. Hanslick complained that Zemlinsky, like others, had fallen under "the influence of Wagner." And, in response to Mahler's tremendously successful and very popular performances of *Es war einmal* (doubts about which Mahler eventually overcame), Hanslick, while acknowledging the young composer's gift, nonetheless found him to "elaborate modest themes to excess," and the music "too artificial and too subtle" for what La Grange called the "simplicity of the libretto." Still, the opera received twelve performances during its premiere season, a model for future successes in a composing career that was mainly bound to the opera stage.

In fact, Zemlinsky was to experience profound success with nearly every musical endeavor, especially as a conductor. He conducted at the Wiener Carl-Theater, the Theater-

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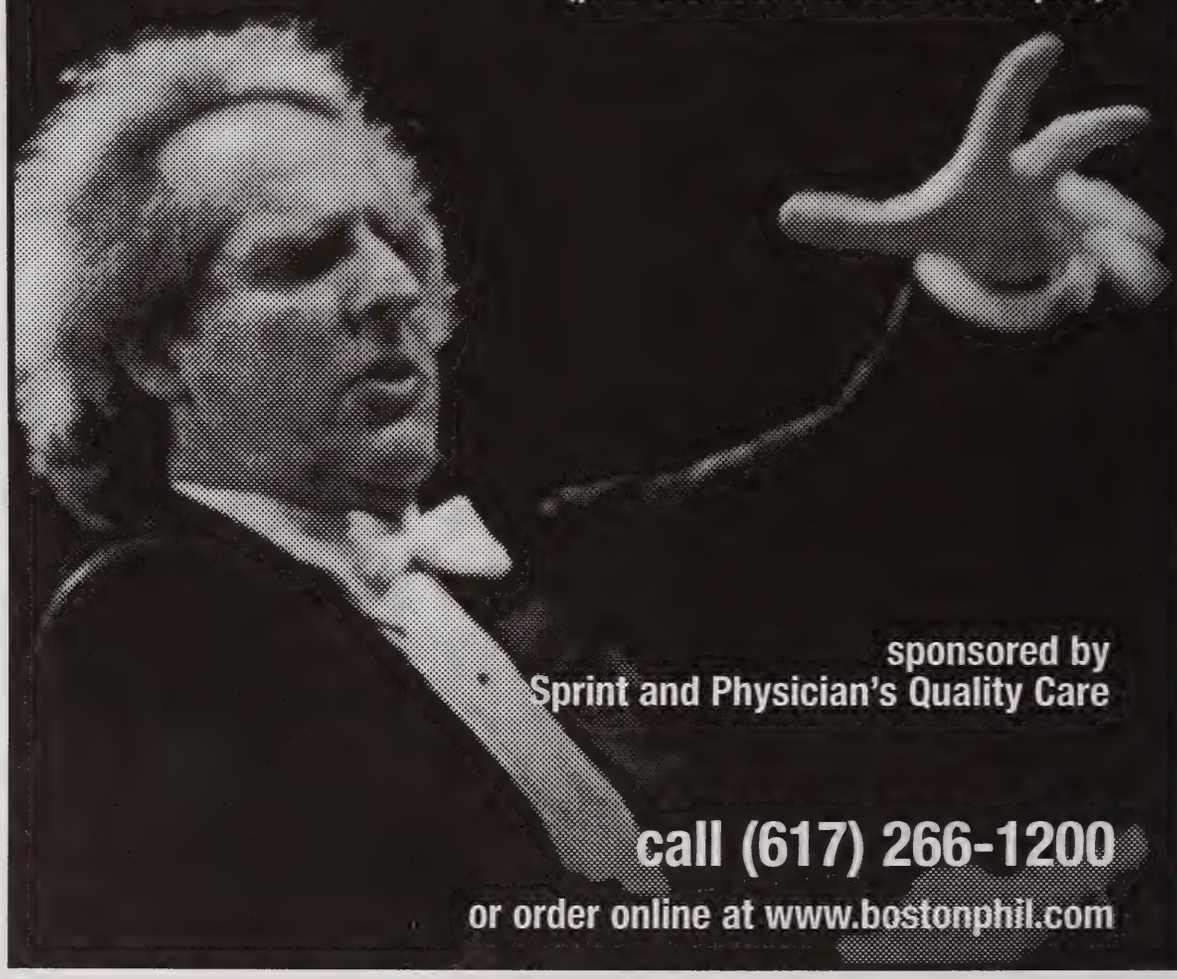
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an-der-Wien, and the Volksoper, where he presented the first Viennese performances of Puccini's *Tosca* and Dukas's *Ariane et Barbe-bleue*. In 1911 he went to the Prager deutschen Theater, where Mozart's *Don Giovanni* was first heard, and stayed for sixteen years. He simultaneously held the position of Rektor of the new German Musikakademie in Prague, and between the two institutions he was responsible for many very important musical events, including the first performances in Prague of Beethoven's *Fidelio* and the premiere of Schoenberg's *Erwartung*. For his Prague farewell on June 24, 1927, he chose to conduct Mozart's *Marriage of Figaro* in an homage to the new Mozart "cult" in Prague for which he could claim responsibility. On December 3, 1937, he conducted his last performance with the Czech Philharmonic, a program that included Mahler's Symphony No. 4 and the Schumann Cello Concerto with Pablo Casals. He next went to Berlin where he taught at the Hochschule and conducted at the Kroll Opera as an assistant to Klemperer. Increasing tensions in Germany forced him back to Vienna and ultimately, in 1938, to New York.

Zemlinsky was equally well-respected as a teacher. Among his students were Schoenberg, with whom he founded the Vereinigung Schaffender Tonkünstler in Wien (Association of Creative Musicians in Vienna), the aims of which, as articulated by Guido Adler, were to:

> set up a permanent institution for the encouragement of contemporary music in the capital, and create direct contact between its musicians and the public; keep the latter informed of current developments in musical creation; cultivate and promote contemporary musical works and the development of artistic personality by arranging public performances of important new compositions which have not yet been adequately appreciated; support the professional interests of its members.

Yet even Zemlinsky's life as a teacher was rarely separated by more than two degrees from Mahler. Among his pupils was Artur Bodanzky, the great Mahler interpreter, who, after working as Zemlinsky's assistant at the Carl-Theater in Vienna, continued on to make his name in Mannheim and eventually New York, where he conducted at the Metropolitan Opera. And it was Mahler who had recommended Zemlinsky to Julius Korngold as the best teacher for his son, Erich Wolfgang, who later remembered the composer as a very systematic and richly intellectual instructor. Moreover, when Alma Schindler met Mahler on that fateful evening at the Zuckerkandl's, she was still both Zemlinsky's pupil and his lover. And while she did refer to him as a "frightful gnome... small, chinless, toothless,...and unwashed," she nevertheless found his intellectual prowess irresistible. In a rare sincere, but perceptive, remark, often reiterated and sub-

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stantiated by those fortunate enough to have studied with him, Alma called Zemlinsky "a born teacher."

Much has been made of Zemlinsky's "eclecticism," a problem that social philosopher, critic, and musicologist Theodor Adorno addressed in his extended 1963 essay on Zemlinsky. Adorno recognized the negative connotations of eclecticism, but at the same time acknowledged it as a "natural, organic" expansion of Zemlinsky's remarkably varied musical personality into a comprehensive totality. A feared critic of enormous rhetorical prowess and a well-defined agenda, Adorno, while quite specific about what he viewed as Zemlinsky's compositional flaws, nevertheless recognized both sincerity and a highly intellectual component in the composer's work, attributing Zemlinsky's ultimate and historic failure to a "lack of ruthlessness," an abundance of sincerity, and a personality too eager to praise others and too ready to forgive. Schoenberg also found Zemlinsky difficult to assess, and noticed early on that his former teacher seemed to be torn by the breadth and variety of his musical activities:

> He had a peculiar method of using his time rationally, since he was forced to give many piano lessons in order to earn a living. He would alternately compose and practice the piano. Writing in ink one page of music, he had to wait for the page to dry. This interval of time only could he spare for a practice. A busy life!

In his 1921 essay Schoenberg was more specific about his former teacher's shortcomings, and made notice of how works that had succeeded at their premieres could not sustain their popularity. In the end, Schoenberg likened Zemlinsky's lukewarm reception to his own, i.e., due to the difficulty of the music, and concluded that the misunderstanding by the public of Zemlinsky (as well as himself) was a problem that would heal itself in time.

The *Cymbeline* Suite is somewhat of an anomaly for a composer who spent most of his energy on opera, and whose legacy in the late twentieth century is identified mainly with song. Yet in his preface to the Folger Library edition of Shakespeare's tragicomedy,



A 1924 caricature by E. Weiss of Zemlinsky and Schoenberg

erstwhile Folger Library director Louis B. Wright noted that the play, with its romance, pastoral setting, and "illogical deeds," was really "A Romantic tale from Operaland." The remark seems to go directly to Zemlinsky's musical center, and the composer responded to Shakespeare's tale of ancient Britain in the time of Roman occupation with a score of remarkable orchestral transparency, despite its size, melodic fluidity, motivic integrity, and sonic brilliance. With the exception of Cloten's song, a setting of the famous lines, "Hark, hark! the lark," the remaining four movements, as edited by Antony Beaumont from a much larger trove of music, are designed to introduce and set the scene, as opposed to the kind of incidental music that attempts to comment upon and expand the action (Mendelssohn comes to mind here). There is a magical quality to Zemlinsky's score that echoes Wagner in places but also captures a romantic's vision of the ancient past with theatrical flair. While Zemlinsky writes in a completely tonal and sometimes even modal idiom, he sometimes introduces moments of rising "Wagnerian" chromaticism to contrast with the diatonic clarity. As a whole, the five movements in their tonal relationship to one another make no pretense at classical design, moving rather in a series of half-step relationships up the scale—F major (movement 1); F-sharp minor (movement 2); G major (movement 3, not included in these performances); G minor (movement 4)—until the chromatic motion is broken in the last movement, which ends

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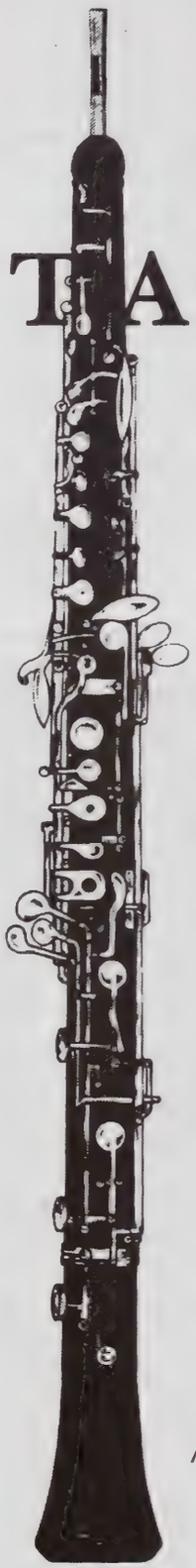
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in B major. This progressive stepwise motion seems to fit well the gradual motion of the play towards a generally happy conclusion. The movements, while orchestrated quite differently, are, however, thematically interrelated and conjoined in a progression of continuous thematic (and Brahmsian) transformations. And it is here specifically, along with the obvious references to Wagner, that we can see most clearly what Arnold Schoenberg meant when he said that Zemlinsky's "love embraced both Brahms and Wagner."

The piece begins with a striking full orchestra unison *fortissimo* statement of a regal motive that sounds militaristic for the prominence of its brass and timpani. Important in this opening statement is a triplet figure that reappears like a *leitmotif* throughout the work in both exact and varied repetitions. This annunciation is soon answered by a lush second theme, played by the violins to special effect on the G string. The movement ends with a restatement of the opening theme, now *pianissimo* and rhythmically augmented. The second movement, a "*sehr langsam*" ("very slow") prelude to Act I, scene iii, opens with the first violins alone, in a romantic transformation of the second theme from the first movement. Here we find a real contrast in the F-sharp minor tonality and rich string writing to the F major brilliance of the first movement's opening fanfare. In the middle section, however, the writing becomes very chromatic and rhythmically ambiguous, the metric outlines obscured by long chromatic lines. The texture thins out in the final moments as the first violins return to finish what they started, this time lightly accompanied by brass and winds, all diminishing to a *pianissimo* ending. The fourth movement with its G minor drone in the lower strings speaks eloquently and somewhat rustically of times past, as horns and flutes take up a long-breathed melody above. In addition to the special effect of the drone, Zemlinsky adds here flutter-tonguing in the flutes, while studiously avoiding the leading tone and dominant harmonies in favor of a distinctly modal atmosphere. This is, however, contrasted by a middle section which announces the dominant harmony on D, only to wander off into a chromatic exploration of the triplet motive that opened the first movement. The final movement is triumphant and operatic with its antiphonal trumpets on and off stage. The most densely orchestrated movement of the suite, it presses forward inexorably to its B major close, aided by timpani and assorted drums, a militaristic and theatrical victory, in character a magnification of the opening statement of the work.

—Helen M. Greenwald

Helen M. Greenwald is a scholar of eighteenth- and nineteenth-century music who teaches at the New England Conservatory. She has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. She has published in such scholarly journals as the *Mozart-Jahrbuch*, *19th Century Music*, and *Acta Musicologica*. Her study of Puccini's *Il tabarro* will appear in a forthcoming issue of the *Journal of the American Musicological Society*, and she will speak about opera and film at the 1999 Salzburg Festival in August.



TAKE NOTE

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Richard Strauss
Violin Concerto in D minor, Opus 8



Richard Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The Violin Concerto in D minor, Opus 8, is a youthful work, composed 1880-82 while the composer was still at school, at around the same time he was composing the Five Piano Pieces, Opus 3, the B minor piano sonata, Opus 5, the "Stimmungsbilder," Opus 9, also for solo piano, and the Horn Concerto, Opus 11. He dedicated the Violin Concerto to Benno Walter, who premiered the piece with Strauss at the piano on December 5, 1882, in the Bösendorfersaal in the Herrengasse in Vienna. Strauss conducted the first performance with orchestra on February 17, 1896, at the Liszt-Verein in Leipzig with Alfred Krasselt as violin soloist. Among a number of concerted works, including two horn concertos (1882-83 and 1942) and the Oboe Concerto (1945; revised 1948), this D minor concerto is Strauss's only work for violin in the classical concerto form. The only previous Boston Symphony performances took place in March 1903, in New York City and Troy, New York, with soloist Hugo Heermann under Wilhelm Gericke's direction. The orchestra includes two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Richard Strauss was born into a world in which music was both practice and ideology. He started piano lessons at age four with August Trombo, harpist of the Munich Court Orchestra, and took up the violin at age eight with Benno Walter, his father's first cousin and concertmaster of the Court Orchestra. At age eleven he began lessons in counterpoint, harmony, and orchestration with assistant court conductor Friedrich Wilhelm Meyer. He never mastered any single instrument to his satisfaction but recognized himself as a good sight-reader, a skill he both enjoyed and found useful as a learning tool. Richard's father, Franz Strauss, was a virtuoso musician who performed with the Munich Court Orchestra under renowned conductors Hans von Bülow and Hermann Levi. Franz was remarkably proficient as a violinist and violist, but it was as a horn player that he was most revered, referred to by von Bülow as "the Joachim of the Waldhorn." These gifts were the younger Strauss's legacy, together with a passionate sense of duty and obligation, and, more important, a distaste for musical change. For Franz Strauss it was a parental mission to instill "classical" values into his son; his resistance to the growing wave of support for Wagner's "Music of the Future" was intense and public. He was an active leader in the Munich Court Orchestra's opposition to the first performances of *Tristan* and *Die Meistersinger*, and openly antagonistic toward Wagner, who called him an "intolerable blighter." Nevertheless, Wagner, like others, was apt to forgive the elder Strauss once he began to play. As Richard later recalled, his father practiced diligently and weeks in advance, no less so the music of Wagner. Franz's influence on his son was profound, reinforced by the musical-political climate into which Richard was born, with the anti-Wagnerian "dalai lama of music," Eduard Hanslick, dominating the critical scene only a short distance away in Vienna.

Richard had vast exposure to the classics as he grew, and he was especially fond of Mozart, in particular *Die Zauberflöte*, which he probably first saw at age seven but had already learned at the piano. Having grown up listening to his father's virtuoso practicing and performance of all four of Mozart's horn concertos, Richard easily absorbed Mozart's sense of proportion after studying his piano concertos, taking great pleasure in the "abundance of the ideas, harmonic richness, sense of proportion, and delicate accompaniment." He was at first puzzled by Beethoven; as his sister Johanna later recalled,



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he "remained unmoved and even said he didn't care for it." By the summer of 1879, however, he became acquainted with Beethoven's Fourth Piano Concerto and reported about it enthusiastically to his dear friend Ludwig Thuille. By contrast, Wagner still left him cold:

> I was completely at a loss in the first performances I heard of *Tristan* and *Siegfried*.... I didn't understand a note.... Prejudice instilled by upbringing may well have had a strong influence on this.

Strauss's early compositions are, not surprisingly, a testimony to "classical" (and familial) values, perhaps none more so than the Violin Concerto, Opus 8. A thoroughly delightful work, astonishingly inventive in the beauty of its ideas and their many-faceted treatment, the Violin Concerto exemplifies a nearly perfect treatment of classical instrumental forms, with its sonata-allegro first movement, three-part second movement, and rondo finale. It would be both unfair and shortsighted, however, to place the concerto only in the context of strict parental influence, since it is easy to find among the juvenilia of other well-schooled composers a classically designed string quartet, an exercise in sonata form, or a fugue.

Set against classical textures that clearly define the role of soloist as featured player and classical orchestra as accompanist, the first movement is in many ways a textbook example of sonata-allegro form, with a rhythmically aggressive first theme in D minor counterbalanced by a more tender and lyrical second theme in the relative key of F major. The movement begins with the so-called "*Naturthema*"—a motive distinguished by the fundamental intervals such as the fifth or the octave (and which also define the opening of Strauss's Opus 11 Horn Concerto)—heard first in the horns in the opening orchestral fanfare. While undoubtedly influenced by the sonic environment of his childhood—what surely must have constituted some kind of musical "mother's milk"—the prominence



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given to the horns in this work is also symptomatic of German romantic emphasis on orchestal color and the relationship between music and nature.

Strauss breaks more obviously from the mold by fragmenting the cadenza throughout the first movement like a ritornello instead of reserving it for its "classical" place at the end of the movement. Heard first as an opening statement, the "cadenza," which with its timpani roll is more than a little reminiscent of Bruch's Violin Concerto in G minor, ascends in parallel sixths to a quadruple stop on the dominant harmony of A major and is rearticulated later at formal joints as a "*cadenza in tempo*."

As juxtaposed with the D minor opening of the concerto, the D major ending of the first movement (as well as the final movement, which is entirely in D major) suggests a type of musical "affirmation" traceable to Beethoven (and used often by Schubert, Wagner, and Brahms to effective dramatic end), who posits that a musical work lays bare a struggle that culminates in an apotheosis. In his own Beethovenian resolution-*cum*-solution, Strauss pauses before the final moments to reflect upon themes from the first movement, marrying classic rondo form with romantic propensity for cyclical statement.

Strauss was eminently pleased with the Violin Concerto, performances of which received kind notice from several critics, among them the German pianist and conductor Karl Klindworth, who, after hearing it on a program with other works, concluded, "I liked the Violin Concerto best, and I should be delighted if it turned out to be effective and viable enough to banish Bruch's G minor from our concert halls." More important are the remarks of the arch-conservative Hanslick, who apparently heard the Viennese premiere and called Strauss's musical gift "an uncommon talent." It was Hanslick's first and only praise of Strauss. He noted the concerto as the benchmark of an "auspicious" arrival and predicted a brilliant future for Strauss once the concerto was adopted by the world-class violinist Sarasate. Sarasate, however, never did play the piece, and Strauss's fame would rest on other successes, in particular his tone poems (among them *Don Juan*, *Tod und Verklärung*, *Till Eulenspiegel's Merry Pranks*, *Also sprach Zarathustra*, and *Ein Heldenleben*) and his operas (including *Salome*, *Elektra*, and *Der Rosenkavalier*).

Strauss soon became an ardent follower of Wagner. He recanted his negative reaction to *Tristan*, admitting that "it was only after I had disobeyed my father and studied the score of *Tristan* that I succeeded in penetrating that miraculous work.... I became a *complete Wagnerian*." For most audiences, the characteristic Straussian profile manifests itself in this later style, beginning with *Don Juan* (1888-89). Hanslick reviewed *Don Juan* in 1892, his earlier praise now dissolved in a turnabout of frustration, disdain, and disappointment. The mature Strauss was, in his eyes and ears, an accomplice to the "Wagnerian" corruption of musical form, in which "Color is everything, musical thought nothing," the composer "a routined chemist who well understands how to mix all the elements of a musical-sensual stimulation to produce a stupefying 'pleasure gas.'"

Don Juan, while chronologically only a few years removed from the Violin Concerto, is, however, decades beyond the classical exercises of a well-schooled student. Yet the Violin Concerto is more than a youthful artifact, an abandoned relic of fatherly insistence. A vigorous and beautifully idiomatic challenge for a virtuoso player, it is also a graduation piece of sorts, an emblem of lessons well learned and retained. For had Hanslick looked a little closer, he would have found beneath the surface chemistry of *Don Juan* a clear and present sonata-allegro form.

—Helen M. Greenwald



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Franz Schubert
Symphony No. 3 in D, D.200



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. He began his Third Symphony on May 24, 1815, broke off work partway through the first movement, began again on July 11, and completed the symphony on July 19. It was likely performed in private not long after that by an amateur orchestra which had grown out of the Schubert family string quartet, but it had its first public performance only on February 19, 1881, when August Manns conducted it at the Crystal Palace in London. Igor Markevitch led the first Boston Symphony performances in February 1959, later BSO performances being given by Erich Leinsdorf, Colin Davis, Christoph Eschenbach, Andrew Davis, Charles Dutoit (the most recent Tanglewood performance, on July 15, 1988), and Bernard Haitink (the most recent subscription performances, in April and May 1992). The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

In 1815, when Schubert was eighteen, his future was uncertain. His strongest and most natural inclinations were toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father had taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist and his father was cellist. Like his brothers, Schubert had been sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of Hofkapellmeister Antonio Salieri, and there, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals. The repertory included symphonies of Haydn and Mozart, the first two symphonies of Beethoven, and overtures, as well as music by other composers. It was this orchestra that played Schubert's First Symphony, in D major, which he completed in October 1813.

1813 was also Schubert's last year at the *Stadtkonvikt*. His voice had broken the previous summer, ending his time as a chorister, and he left there in November 1813, turning down a fellowship, perhaps due to a disciplinary matter. Now came the crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time he managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which Schubert himself successfully conducted at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig* (the pathbreaking *Gretchen am Spinnrade* was written on October 19 the year before). Despite all this, the break from schoolmastering came only after friendship with individuals like Josef von Spaun, eight years Schubert's senior, who had helped organize the *Stadtkonvikt* orchestra and who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's


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songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

There is, however, nothing uncertain about the boundless energy that characterizes the fast movements of Schubert's first three symphonies. The upward-rushing scales of the Third Symphony's Adagio introduction play an important part in the Allegro that follows. The dotted rhythms of the first theme, for clarinet, and second theme, for oboe, provide much of the energy that, along with punctuation from brass and drums, keeps things moving; the prominence of these rhythms, plus the contour of the first theme, have led many commentators to see in this symphony foreshadowings of the *Great* C major. (Those inclined to look for such resemblances may find them also in the four-note upbeat-motive of the Third Symphony's finale.)

Given the shaping and structure of the marchlike Allegretto, and assuming Haydn as a model, we have every reason to expect from Schubert a theme-and-variations movement in second place. Instead we get a middle section with a jaunty new tune given first to oboe, then to flute, and a repetition of the march to round things out. For his third movement, Schubert writes the most vigorous minuet we're likely to encounter, offset by a "real" Trio (with instrumentation reduced to oboe, bassoon, and strings) of "oom-pah-pah" charm.

The tarantella theme of the whirlwind finale is darkened by minor-mode shadows and marked by offbeat punctuations from the non-string instruments, and the continued momentum through the second theme is maintained by one of the oldest tricks in the book: the winds move up, the strings move down, and everyone gets louder. Practically the only pauses in the music come between the movement's main sections, but the obvious gearshifts at these points are as amusing as they are startling. Schubert continues to have his fun for as long as he knows we'll listen, and only then does he bring this "madcap affair," as one Schubert scholar has described it, to a stop.

—Marc Mandel

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The most straightforward source of information about Zemlinsky and his milieu is Horst Weber's article in The New Grove Dictionary of Music and Musicians. While this is informative, it is brief and lacks the nuance of the context provided by Henry-Louis de La Grange in his landmark biography of Mahler, specifically in the second volume, *Gustav Mahler–Vienna: The Years of Challenge (1897-1904)* (Oxford University Press). This wonderfully well-documented volume provides much insight into the early days of the "Second Viennese School" as well as Zemlinsky's affair with Alma Schindler, an account of which La Grange laces with numerous extracts from Alma's diaries and memoirs. Lawrence A. Oncley's bibliography of Zemlinsky's compositions, "The Works of Alexander Zemlinsky: A Chronological List," in *Music Library Association: Notes* 34:2 (1977) is comprehensive but needs updating; for example, it does not account for Beaumont's edition of the *Cymbeline* Suite. Oncley is among the few English-language writers on Zemlinsky, having also to his credit his 1975 Indiana University doctoral dissertation, "The Published Works of Alexander Zemlinsky." Still, there is much to be gleaned from Theodor Adorno, whose 1963 essay on Zemlinsky appears in English translation with commentary on Mahler, Schreker, and Stravinsky in the "Evocations" chapter of his *Quasi una Fantasia: Essays on Modern Music*, translated by Rodney Livingstone

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(Verso). Likewise of importance is Schoenberg's "Zemlinsky (1921)" in *Style and Idea: Selected Writings of Arnold Schoenberg*, edited by Leonard Stein with translations by Leo Black (University of California). Other commentary in the same volume appears in Schoenberg's essays "Heart and Brain in Music" (1946) and "My Evolution" (1949). James Conlon has recorded Zemlinsky's *Cymbeline* Suite with the Gürzenich Orchestra-Cologne Philharmonic (EMI Classics, with Zemlinsky's Hofmannsthal-inspired *A Dance Poem* and his cantata *Burial of Spring*).

Strauss's abundant writings, memoirs, and correspondence are listed in Michael Kennedy's New Grove article on the composer; this has been reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback). There is very little written about Strauss's Violin Concerto. The few available crumbs can be gleaned from the standard Strauss bibliography, including Norman Del Mar's *Richard Strauss: A Critical Commentary on his Life and Works* (Cornell University paperback), Michael Kennedy's *Richard Strauss* in the Master Musicians series (Littlefield paperback), and Willi Schuh's *Richard Strauss: A Chronicle of the Early Years, 1864-1898*, translated by Mary Whittal (Cambridge University Press). A more recent collection of essays edited by Bryan Gilliam, *Richard Strauss and his World*, includes "Selections from the Strauss-Thuille Correspondence: A Glimpse of Strauss during his Formative Years" as translated by Susan Gillespie, and excerpts from critical views, compiled by Leon Botstein and also translated by Gillespie (Princeton University Press). Rudolf Kempe included the Violin Concerto, with soloist Ulf Hoelscher, in his famous traversal of Strauss's orchestral music with the Dresden Staatskapelle (EMI Classics).

—Helen M. Greenwald

There have been some important recent additions to the Schubert bibliography, including most notably a major new biography, *Schubert: The Music and the Man*, by Schubert authority Brian Newbould (University of California). Other recent books include *The Cambridge Companion to Schubert* edited by Christopher H. Gibbs, including sixteen essays on the composer's career, music, and reception (Cambridge University paperback) and Peter Clive's *Schubert and his World: A Biographical Dictionary*, which includes more than 300 entries on personal and professional acquaintances and colleagues of the composer as well as on some important later Schubertians (Oxford University Press). Important older biographies include Maurice J.E. Brown's *Schubert: A Critical Biography* (Da Capo) and John Reed's *Schubert: The Final Years* (Faber and Faber). Reed is also the author of *Schubert* in the Master Musicians series, replacing the older volume by Arthur Hutchings (Littlefield paperback). The Schubert article by Brown and Eric Sams in The New Grove Dictionary of Music and Musicians has been reprinted as *The New Grove Schubert* (Norton paperback). Brown has also contributed the brief volume *Schubert Symphonies* to the series of BBC Music Guides (University of Washington paperback). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (Da Capo, due in a new edition from Oxford University Press) remain useful, but one must be careful sorting out fact from fiction in the latter. (It was Deutsch who compiled the chronological catalogue of Schubert's works that gives us their identifying "D." numbers.) For a recording of the Symphony No. 3, try Claudio Abbado with the Chamber Orchestra of Europe (Deutsche Grammophon), Colin Davis with the Dresden Staatskapelle (RCA), or Günter Wand with the North German Radio Symphony Orchestra (RCA). Roy Goodman has recorded the Schubert symphonies on period instruments with the Hanover Band (Nimbus). Though currently unlisted, Neville Marriner's more-than-complete set of Schubert symphonies with the Academy of St. Martin in the Fields offers a "finished" *Unfinished* Symphony reconstructed by Brian Newbould from sketches and fragments, as well as completed versions of the E major symphony and several late sketches left by the composer at his death (Philips).

—Marc Mandel

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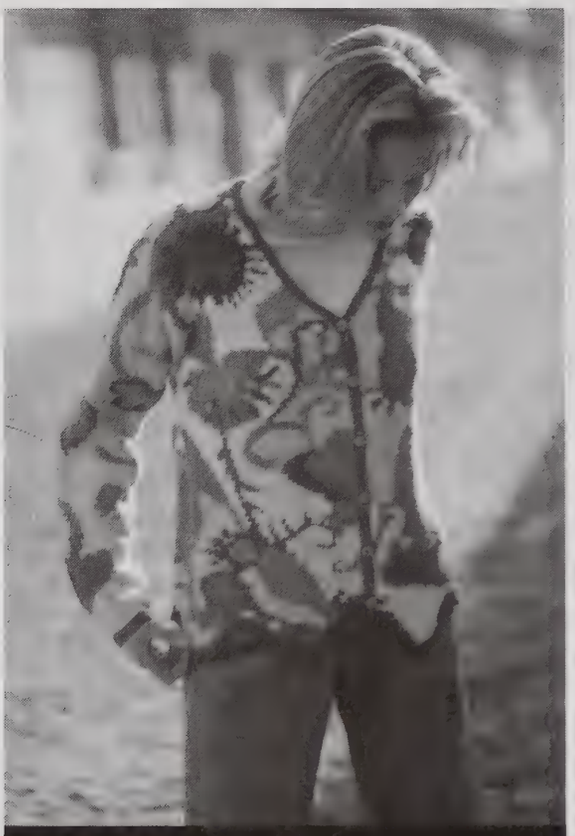


James Conlon



James Conlon has conducted a broad range of operatic and symphonic repertoire throughout the United States, Europe, and Japan. He is currently in his third season as principal conductor of the Paris Opera, where his contract has recently been extended through July 2004. Since 1989 he has also been general music director of the City of Cologne, Germany, where he is principal conductor of the Gürzenich Orchestra-Cologne Philharmonic. In 1999 he celebrates his twentieth anniversary as music director of the Cincinnati May Festival, America's oldest choral festival, which marked its 125th year in 1998. Since his New York Philharmonic debut in 1974 at the invitation of Pierre Boulez, Mr. Conlon has appeared with virtually every major orchestra in North America and Europe. Since his first Metropolitan Opera performance in 1976, he has led more than 200 performances with that company, encompassing a broad repertoire. This season he returns to the Met for the company premiere of Carlisle Floyd's American classic, *Susannah*. He has also conducted at La Scala, the Royal Opera at Covent Garden, Lyric Opera of Chicago, and the Maggio Musicale Fiorentino. In 1998-99 at the Paris Opera, in addition to reviving *Parsifal*, he leads three new productions: *Don Carlo*, *Don Giovanni*, and a double bill of Zemlinsky's *Der Zwerg* and Ravel's *L'Enfant et les sortilèges*. Since the beginning of his Paris tenure he has led *Tristan und Isolde*, *Lohengrin*, *Le nozze di Figaro*, *Pelléas et Mélisande*, *Carmen*, *Rigoletto*, and *La traviata*, as well as concerts by the Paris Opera Orchestra in both of the company's houses, the Bastille and the Palais Garnier. In Cologne he conducts approximately half of the Cologne Philharmonic's subsription programs in addition to special concerts and international tours. This season he leads *Tristan und Isolde* at the Cologne Opera and concert versions of *Die Walküre* and *Siegfried*, continuing a complete *Ring* cycle begun last year. Outside Paris and Cologne this season, Mr. Conlon conducts a new production pairing *Der Zwerg* and Puccini's *Gianni Schicchi* at Florence's Teatro Comunale and leads four concerts at the Cincinnati May Festival to celebrate his twentieth anniversary as music director. He also returns to the Boston Symphony and Pittsburgh Symphony as well as to the Aspen Festival, where he leads Berg's *Wozzeck*. He returns to the United States every summer to conduct and teach at both Aspen and Tanglewood. An ardent champion of the works of Alexander Zemlinsky, Mr. Conlon has embarked on a series of performances in Cologne and recordings for EMI Classics which, when complete, will encompass nearly all of Zemlinsky's operas and orchestral works; his latest Zemlinsky disc, featuring soprano Deborah Voigt and baritone Donnie Ray Albert, includes nine choral works. His recordings of two one-act Zemlinsky operas based on stories by Oscar Wilde—*Der Zwerg* and *Eine florentinische Tragödie*—have won several international awards. Mr. Conlon has recorded prolifically for EMI, Erato, and Sony Classical and led the soundtrack score of Frédéric Mitterand's film of *Madama Butterfly*. Among his recent television appearances was the 1997 documentary "Playing With Fire," which focused on his master class and coaching activities with finalists of the Tenth Van Cliburn International Piano Competition. A native of New York, James Conlon is a graduate and former faculty member of the Juilliard School of Music. He made his professional debut in 1971 conducting *Boris Godunov* at the Spoleto Festival. The following year, while still a student, he made his New York debut conducting *La bohème* at the Juilliard School at the recommendation of Maria Callas. Named an Officier de l'Ordre des Arts et des Lettres by the French government in 1996, Mr. Conlon made his Boston Symphony debut in January 1981 and appeared with the orchestra most recently at Tanglewood last summer.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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Seventeen-year-old violinist Sarah Chang has performed in the music capitals of Asia, Europe, and the Americas. She has collaborated with nearly every major American orchestra, including the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, and Pittsburgh Symphony. Internationally she has appeared with the Berlin Philharmonic, Vienna Philharmonic, the Royal Concertgebouw of Amsterdam, the Leipzig Gewandhaus Orchestra, the Orchestre National de France, and the principal London orchestras. Among the conductors with whom she has worked are Daniel Barenboim, Sir Colin Davis, Charles Dutoit, Bernard Haitink, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Wolfgang Sawallisch, and Leonard Slatkin. She has reached an even wider audience through her many television appearances—including several concert broadcasts—and her best-selling recordings for EMI Classics. During 1998-99 Ms. Chang has an especially active European season, appearing with Valery Gergiev and the London Philharmonic, Sir Colin Davis and the London Symphony, and Wolfgang Sawallisch and the Vienna Symphony, as well as with the Bamberg Symphony, the Bilbao Symphony, the Gulbenkian Orchestra of Lisbon, the Prague Chamber Orchestra, and the Warsaw Philharmonic. She gives a series of concerts in Israel with the Israel Philharmonic under Zubin Mehta and joins Charles Dutoit and the NHK Symphony for their United States tour this year. Other North American engagements include appearances with the New York Philharmonic, the Boston Symphony, the Saint Paul Chamber Orchestra, and the symphony orchestras of Baltimore, Milwaukee, Montreal, Seattle, and Vancouver. Ms. Chang's 1997-98 season was highlighted by a series of major recital debuts in Europe and the United States, taking her to Carnegie Hall in New York and the Barbican Centre in London, as well as to Berlin, Boston, Chicago, Florence, Madrid, Milan, Vancouver, and Washington, D.C. Other engagements included a second "Live From Lincoln Center" telecast with the New York Philharmonic as well as performances with the Bavarian Radio Symphony Orchestra in Munich, the Philharmonia, and the St. Petersburg Philharmonic. Ms. Chang records exclusively for EMI Classics. Her releases include two albums of virtuoso encore pieces ("Debut" and "Simply Sarah"), the Tchaikovsky concerto with Sir Colin Davis and the London Symphony, Paganini's Concerto No. 1 and works of Saint-Saëns with Wolfgang Sawallisch and the Philadelphia Orchestra, Lalo's *Symphonie espagnole* and Vieuxtemps' Violin Concerto No. 5 with Charles Dutoit, and Vaughan Williams's *The Lark Ascending* with Bernard Haitink. Her most recent EMI release includes the Mendelssohn and Sibelius violin concertos with Mariss Jansons and the Berlin Philharmonic. Born in Philadelphia to Korean parents, Sarah Chang began studying the violin at four and within a year had already performed with several orchestras in the Philadelphia area. Her early auditions at age eight for Zubin Mehta and Riccardo Muti led to immediate engagements with the New York Philharmonic and the Philadelphia Orchestra, respectively. She currently attends high school in Cherry Hill, New Jersey, while continuing violin studies with Dorothy DeLay at the Juilliard School. The youngest artist ever to receive the coveted Avery Fisher Career Grant, she has also received a special *Gramophone* award as "Young Artist of the Year" (1993) and "Newcomer of the Year" honors at the 1994 International Classic Music Awards in London. Ms. Chang has appeared twice previously with the BSO, in July 1995 and August 1998 at Tanglewood. Prior to that she made her debut with the Boston Pops Orchestra in 1992, as soloist with John Williams in that year's "Opening Night at Pops" concert. This week's concerts bring her subscription series debut with the Boston Symphony Orchestra.



BSO 2000

BSO 2000, launched in the fall of 1996, is a five-year campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

Of the $130-million goal, $85 million is earmarked to build and strengthen the BSO's endowment and to preserve its exceptional facilities, including historic Symphony Hall and Tanglewood.

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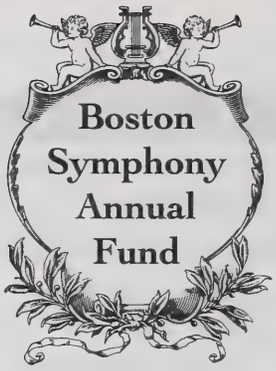
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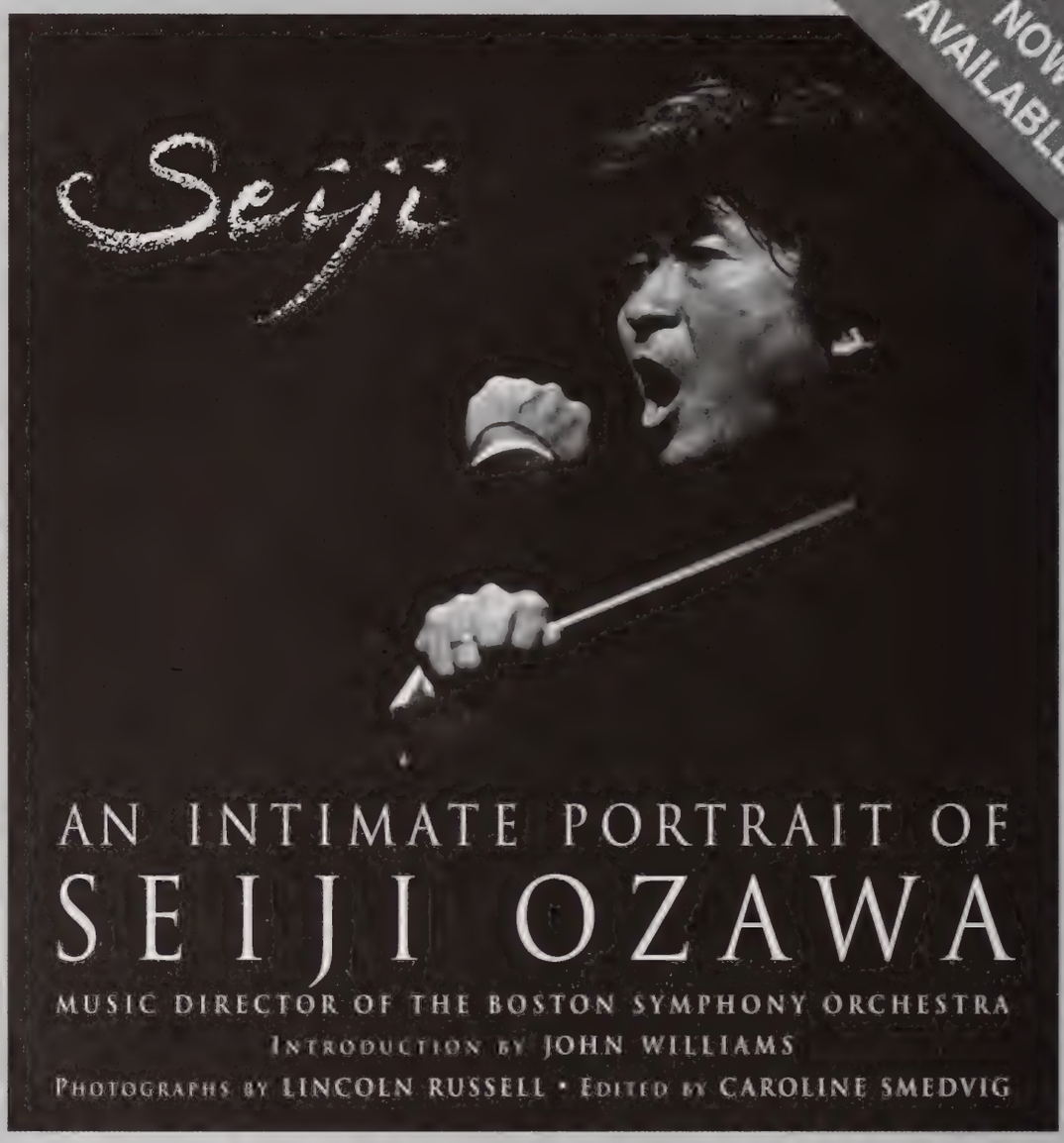
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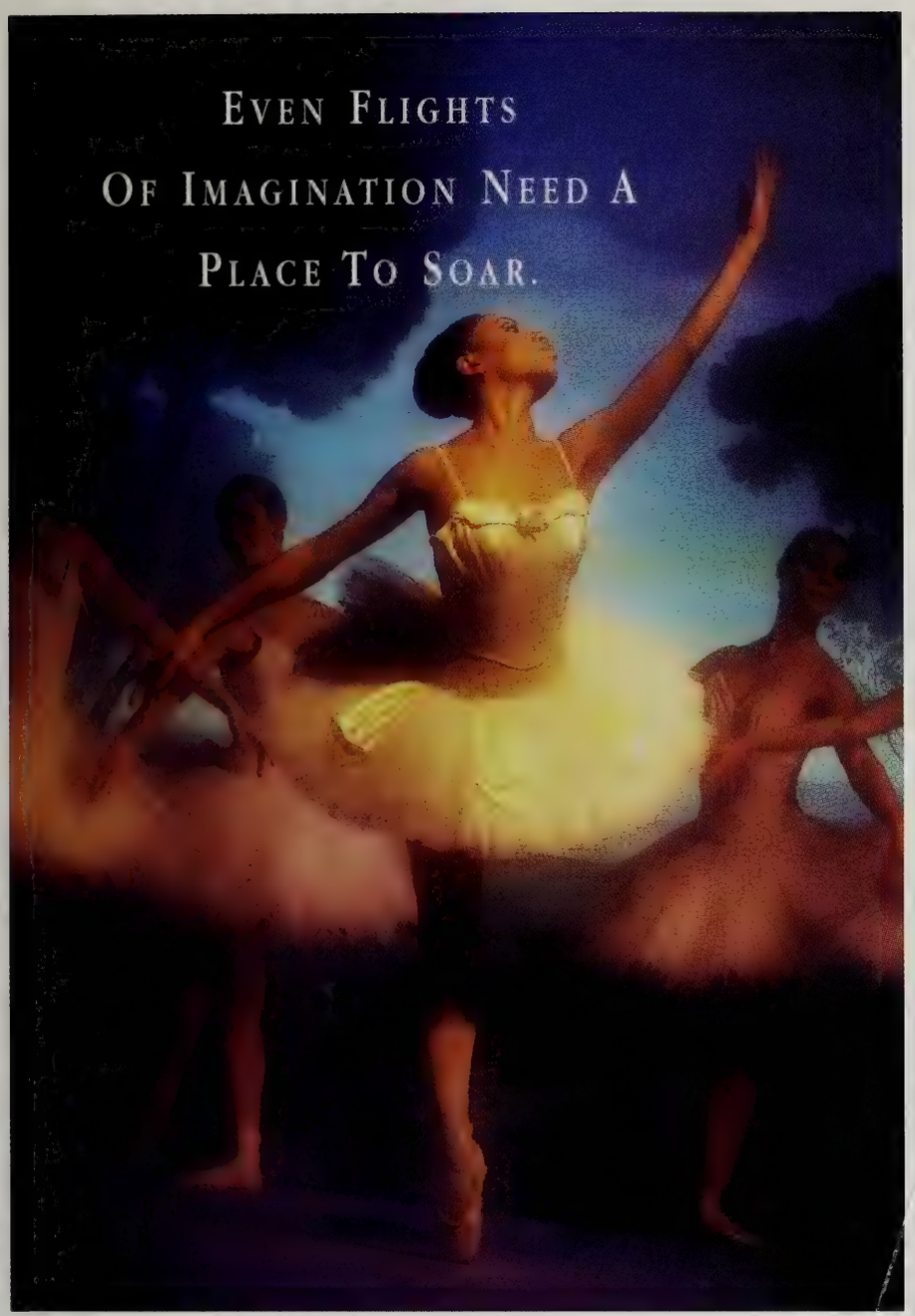
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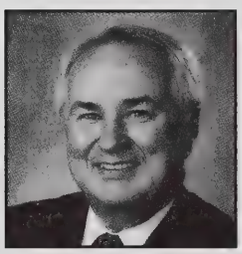
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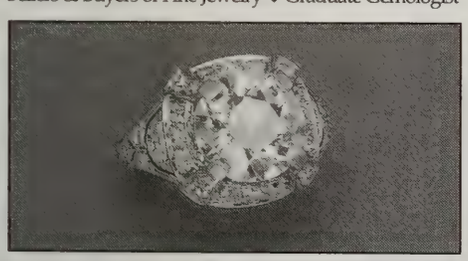
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NEXT PROGRAM. . .

Thursday, March 18, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Friday, March 19, at 1:30
Saturday, March 20, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

KAZUSHI ŌNO conducting

KODÁLY — *Dances of Galánta*

BARTÓK — Piano Concerto No. 2

Allegro
Adagio – Presto – Adagio
Allegro molto – Presto

YEFIM BRONFMAN

INTERMISSION

PROKOFIEV — Music from the ballet *Romeo and Juliet*, Opus 64

Montagues and Capulets
The Young Juliet
Madrigal
Minuet
Romeo and Juliet (Balcony Scene)
The Death of Tybalt
Friar Laurence
Parting of Romeo and Juliet
Romeo at Juliet's Tomb

Japanese conductor Kazushi Ōno makes both his Boston Symphony and American orchestral debuts with these concerts, replacing the originally scheduled Daniele Gatti, who has withdrawn due to medical reasons. The program opens with music by two Hungarian composers. Based on a collection of eighteenth-century gypsy dances, Zoltán Kodály's evocative *Dances of Galánta* was inspired by a famous gypsy band the composer heard in the Hungarian village of that name. Following this, virtuoso pianist Yefim Bronfman returns to Symphony Hall as soloist in Bartók's equally compelling Piano Concerto No. 2. The concert closes with music from one of this century's most colorful, powerful, and engrossing ballet scores, Prokofiev's *Romeo and Juliet*.

COMING CONCERTS . . .

Thursday 'A'—March 18, 8-10♦
Friday 'A'—March 19, 1:30-3:30
Saturday 'A'—March 20, 8-10♦

KAZUSHI ŌNO conducting
YEFIM BRONFMAN, piano

KODÁLY	*Dances of Galánta*
BARTÓK	Piano Concerto No. 2
PROKOFIEV	Music from *Romeo and Juliet*

Thursday 'C'—March 25, 8-9:55♦
Friday Evening—March 26, 8-9:55♦
Saturday 'A'—March 27, 8-9:55
Tuesday 'C'—March 30, 8-9:55♦

JEFFREY TATE conducting
PINCHAS ZUKERMAN, violin

ADÈS	*Living Toys*
BRUCH	Violin Concerto No. 1
DVOŘÁK	Romance in F minor for violin and orchestra
SCHOENBERG	Chamber Symphony No. 2

FUNDING PROVIDED IN PART BY
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Thursday, April 1, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Friday 'B'—April 2, 1:30-3:30°
Saturday 'B'—April 3, 8-10
Tuesday 'B'—April 6, 8-10♦

CHRISTOPH ESCHENBACH conducting
MIDORI, violin

MARTINŮ	*Memorial to Lidice*
BARTÓK	Violin Concerto No. 2
BRAHMS	Piano Quartet in G minor, orchestrated by Schoenberg

Wednesday, April 7, at 7:30 p.m.
(Open Rehearsal; Talk at 6:30)
Thursday 'C'—April 8, 8-10:20♦
Friday 'A'—April 9, 1:30-3:50°
Saturday 'B'—April 10, 8-10:20♦

BERNARD HAITINK conducting
ANDRÁS SCHIFF, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
BEETHOVEN	Piano Concerto No. 4
BRAHMS	Symphony No. 1

Tuesday 'C'—April 13, 8-10:20

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
MOZART	Piano Concerto No. 9 in E-flat, K.271
BRAHMS	Symphony No. 1

Programs and artists subject to change.

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°Friday Preview at 12:15 in Higginson Hall

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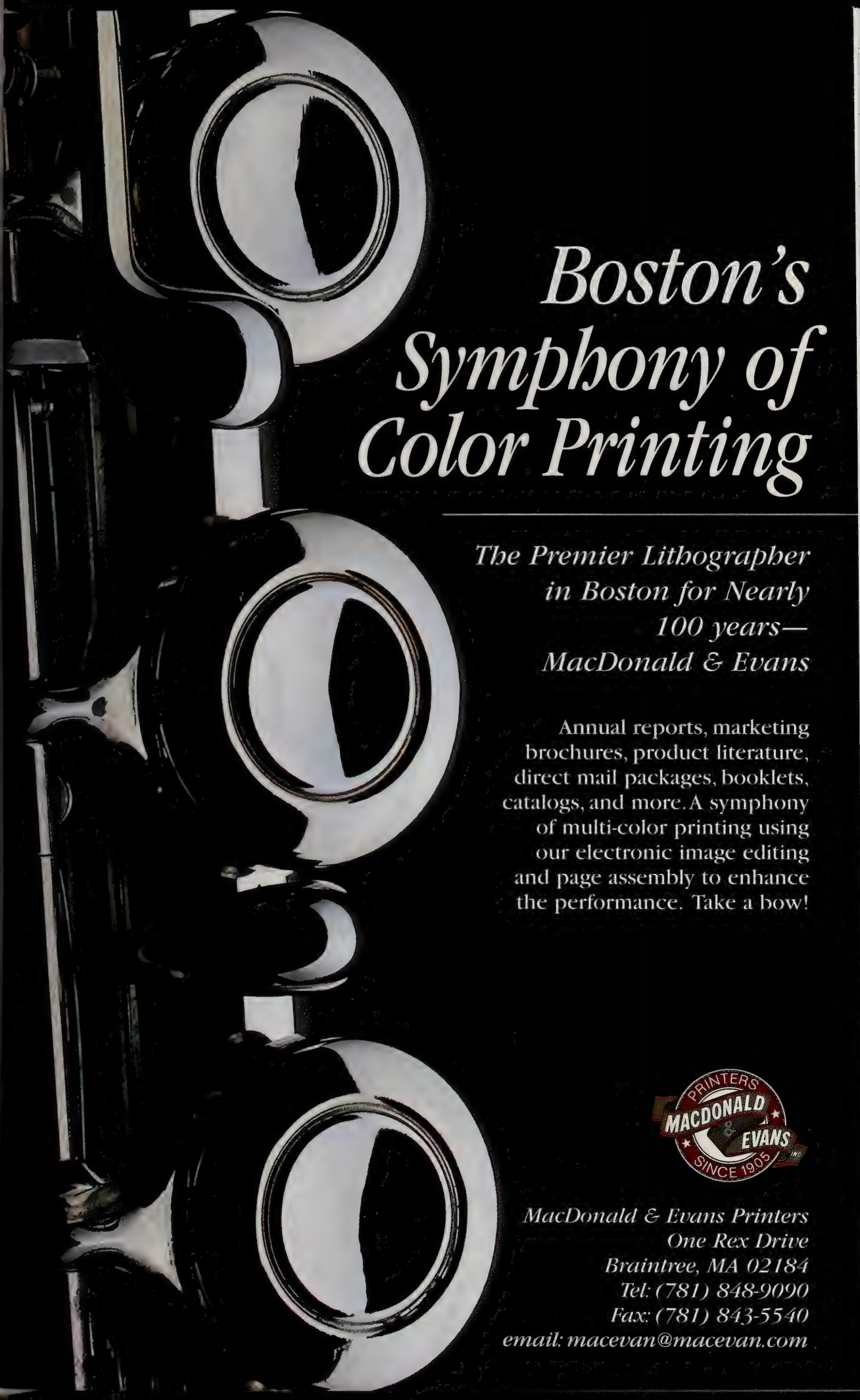
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COMMUNITY CHAMBER CONCERT IV
Sunday, March 7, at 3, at the
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MARK McEWEN and ROBERT SHEENA, oboes
GREGG HENEGAR and ROLAND SMALL, bassoons
RICHARD MACKEY and JONATHAN MENKIS, horns

ALL-MOZART PROGRAM

Divertimento in E-flat, K.252(240a)
- Andante
- Menuetto; Trio
- Polonaise. Andante
- Presto assai

Divertimento in F, K.213
- Allegro spiritoso
- Andante
- Menuetto; Trio
- Contredanse en Rondeau. Molto Allegro

Divertimento in B-flat, K.270
- Allegro molto
- Andantino
- Menuetto. Moderato; Trio
- Presto

NOTES

Mozart's *"divertimenti"* (singular *"divertimento,"* from the Italian word for "amusement" or "entertainment") were for the most part "occasional pieces," which is to say music written for a particular setting and situation, such as a dedication or name day. Their instrumentation could range from chamber groups to orchestral forces. The form of such pieces, including the number of movements and the length of the piece, also varied considerably.

The three pieces on this program are taken from a series of five *Tafelmusik* ("table music," or dinner music) divertimenti for wind sextet—two each of oboes, bassoons, and horns. (The two omitted *Tafelmusik* pieces are K.240 and K.253.) These were written 1775-77 in Salzburg, presumably to be played as entertainment at the meals of Archbishop Hieronymous Colloredo, at whose court Mozart was concertmaster. The archbishop was far less liberal in his requirements for music than his predecessor had been. After his appointment in 1772 the length of court concerts was shortened considerably, and activity in the theater, where Mozart's particular ambitions lay, was especially curtailed.

As early as 1773 Mozart wanted to leave Salzburg, and he incurred the archbishop's ill will by continually complaining about the situation of music in the city. Archbishop Colloredo denied the Mozarts leave from their court positions to travel on concert tours, and it was probably due to the archbishop's influence that Mozart was unable to secure a position at court in Vienna. Ultimately, in 1777, Leopold and Wolfgang Mozart were dismissed from their posts. Leopold quickly petitioned for reinstatement as deputy Kapellmeister, but Wolfgang and his mother set off on a long trip to Mannheim and Paris in September 1777. Mozart's mother died in Paris in January 1779, and he returned alone to Salzburg to accept reluctantly a position as court organist to the archbishop—a concession on both sides. In May 1781, Mozart left the archbishop's service for good after prolonged negotiations. In a meeting with Count Arco, a Salzburg authority, Mozart's vexing persistence in demanding to be released from the archbishop's service so infuriated the count that he literally kicked Mozart out of the room.

In Mozart's hands, even such practical commissions as the *Tafelmusik* pieces resulted in works of wit and loveliness. The Divertimento in E-flat, K.252, the third of the series, was written in early 1776. The opening Andante replaces the more usual Allegro, and the Menuetto follows. A further surprise comes in the form of the third movement Polonaise ("Polish dance"), a form unusual in Mozart's music. The brilliant finale is based on an Austrian tune, *"Die Katze lasst das Mausen nicht"* ("The cat won't stop chasing mice"). The F major Divertimento, K.213, composed in July 1775, begins with an Allegro spiritoso in a miniature sonata form and follows with an Andante in ternary form (ABA). The Haydnesque Menuetto (in the "usual" minuet position here, as the third of four movements) is followed by a joyful contredanse tune (an English "country dance," similar to a square dance) with particularly exuberant writing for horns. The final piece in the *Tafelmusik* series is the B-flat Divertimento, K.270, written in January 1777. The first movement, a full-fledged sonata form, is followed by three dance-based movements: a gavotte for the Andantino (in miniature sonata form), a witty minuet and Trio for the third movement, and a quick contredanse for the Presto finale.

—Robert Kirzinger

Born in Saskatoon, Saskatchewan, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** became the Boston Symphony's second oboe in September 1996, having previously been acting principal oboe of Canada's National Arts Centre Orchestra in Ottawa, and principal oboe of the Florida Orchestra and the Music Festival of Taipei. Mr. McEwen played oboe and English horn with the Milwaukee Symphony during the 1993-94 season and has performed as soloist with the Elora Festival of Ontario and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Mr. Sheena was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. He has been a featured soloist in Boston Symphony performances of André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

Gregg Henegar joined the Boston Symphony Orchestra as its contrabassonist in the fall of 1992, having held the same position with the Houston Symphony since 1975. A devoted advocate of new works for his instrument, Mr. Henegar has performed frequently as soloist in Donald Erb's Contrabassoon Concerto, commissioned by the Houston Symphony for Mr. Henegar in 1985 and later recorded with the London Philharmonic. Mr. Henegar studied bassoon with George Goslee at the Cleveland Institute of Music and with Sanford Berry at the University of Illinois. A faculty member at the New England Conservatory, Mr. Henegar is the author of "Modern Exercises for the Contrabassoon" and also teaches at the Tanglewood Music Center.

Bassoonist **Roland Small** grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals under Rudolf Serkin's direction in Marlboro, Vermont, from 1956 to 1962.

Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973. Mr. Mackey began his musical training at the age

of eleven with trumpet and switched to the horn two years later. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was also with the Boston Symphony. During his career Mr. Mackey was a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, and Cleveland; he left the Cleveland Orchestra in 1963 to become solo horn of the Japan Philharmonic, performing under Seiji Ozawa with that orchestra many times. Before joining the BSO he was a freelance musician in the Los Angeles studios for eight years and attended the Marlboro Music Festival in Vermont for nine summers. His first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relating to the composer. Mr. Mackey teaches at the New England Conservatory of Music and at Boston University.

Originally from West Orange, New Jersey, and now living in Lincoln, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. An occasional soloist in the Boston area and a frequent performer of chamber music, he is on the faculty of the New England Conservatory of Music and was previously on the faculty of the Boston Conservatory.



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An Inside View





The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.

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BSO

Harlow Robinson to Sign Recent Prokofiev Book This Week at Symphony Shop

Harlow Robinson, a frequent guest lecturer for the BSO's pre-concert talks at Symphony Hall, will be at the Symphony Shop this week to sign copies of his recent book, *Selected Letters of Sergei Prokofiev*, a volume of previously unpublished Prokofiev correspondence newly translated and edited by Mr. Robinson, with an entire chapter devoted to correspondence between the composer and Serge Koussevitzky. Mr. Robinson will be present to sign copies of his book immediately following his pre-concert talks on Thursday, March 18, and Saturday, March 20, as well as on Friday afternoon, March 19, from 12:45 to 1:30 p.m., and during intermission on all three dates. A regular contributor to the *New York Times*, *Opera News*, and NPR's "Performance Today," and Chair of the Department of Modern Languages at Northeastern University, Harlow Robinson lectures frequently for the BSO, the Metropolitan Opera, and the New York Philharmonic. His previous books include *Sergei Prokofiev: A Biography* and *The Last Impresario: The Life, Times, and Legacy of Sol Hurok*.

The BSO's Godparent Program

In 1991 the Boston Symphony Orchestra teamed with the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools to form the Boston Music Education Collaborative (BMEC) to revitalize music education in Boston. This pilot program provides eight Boston public schools with in-school music instruction, performance opportunities, and teacher training focused on integrating music as a tool for enhancing learning in all academic areas. Each institution developed its own "signature program" to help teachers with the use of music in the classroom. The BSO's signature program is the Godparent Program, which brings BSO musicians into the schools to work with teachers and students. The musicians in the program each make four visits per year to their designated classrooms, introducing different music concepts, their instruments, and the Boston Symphony Orchestra to the students. Beginning late last season, the program book has presented profiles of the BSO musicians who give their time and talent to this program. Profiled below is Amnon Levy, who is now in his sixth year with BMEC.

BSO first violinist Amnon Levy's musical career began in Tel Aviv, where he was born. After hearing him play, Jascha Heifetz urged Mr. Levy's teachers to send him to the United States for advanced studies; there he attended the Juilliard School of Music in New York and the Curtis Institute in Philadelphia, where he studied with Ivan Galamian. After graduating from Curtis he participated in the Marlboro Music Festival, where he performed chamber music with Rudolf Serkin. A BSO member since 1964, Mr. Levy has performed with orchestras and given solo recitals throughout the United States and in Mexico City. He has recently undertaken a conducting career as well, making his conducting debut at Jordan Hall in February 1988 with the Longwood Symphony Orchestra. Mr. Levy comments, "I became involved in the Godparent Program in order to help increase the interest and participation of young people in music. With many schools having limited or no music program, the Godparent Program provides another way to get music into the classroom. I especially enjoy coming to know the children, playing for them, and having them sing and play their instruments together with me."

Art in Support of Art

Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with an exhibition of works from The Art Connection, on display through March 22. A Boston-based nonprofit organization founded by Fay Chandler and staffed largely by volunteers, The Art Connection expands public access to original works of art. As Ms. Chandler observes, "Most artists want their works to exist where they may be viewed—outside of storage. The

BSO 2000

BSO 2000, the $130-million campaign now under way – with $90 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.

For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.



PHOTO BY WALTER H. SCOTT

administrators of many social service organizations unable to afford original art are convinced that such works would enrich the lives of their constituents. To act as a connecting link between donors and recipients is the aim of The Art Connection." In its first three years, The Art Connection has placed more than 190 pieces of art by thirty artists with thirty-eight organizations, including elder housing, family shelters, schools, and social service agencies. If you are interested in purchasing any of the works for sale, or would like additional information, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of pastels from the Powers Gallery (March 22-April 26).

In Case of Snow...

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs a program of string quartets—Debussy's Quartet in G minor, Szymanowski's Quartet No. 1 in C, Opus 37, and Mendelssohn's E minor quartet, Opus 44, No. 2—on Friday, March 19, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, March 21, at 2:30 p.m. at Trinity Church in Newton Centre. The performers are BSO members Tatiana Dimitriades, Catherine French, Burton Fine, and Mr. Miller. Single tickets are $20 ($17 students and seniors). For more information call (617) 964-6553.

BSO string players Victor Romanul, Edward Gazouleas, Ronald Feldman, and Owen Young join violinist Lynn Chang and oboist Stuart Dunkel for a Boston Conservatory Chamber Players concert of music by J.S. Bach, Barber, and Arensky on Sunday, March 21, at 4 p.m. at the First and Second Church, 66 Marlborough Street in Boston. Tickets are $15 general admission, $10 students and seniors. For more information call (617) 536-6340.

Harry Ellis Dickson and the Boston Classical Orchestra perform Respighi's *Ancient Airs and Dances*, Suite No. 3, Schubert's *Salve Regina* with soprano Jayne West, and Dvořák's Serenade on Friday, March 26, at 8 p.m. and Sunday, March 28, at 3 p.m. at Faneuil Hall. Tickets are $35, $27, and $18, with discounts for students and seniors. For more information call (617) 423-3883.

The Renard Quartet—BSO members Bonnie Bewick, Elita Kang, Rachel Fagerburg, and Owen Young—performs Schubert's *Quartettsatz* in C minor, D.703, Mozart's F major string quartet, K.590, and Brahms's B-flat string quartet, Opus 67, on Sunday, March 28, at 3 p.m. at Quincy's United First Parish Church (the Church of the Presidents), 1306 Hancock Street in Quincy. Tickets are $10 ($7.50 students and seniors), including a reception following the concert. For more information call (617) 773-1290.

Chamber Music at Symphony Hall

Chamber Preludes and Chamber Music Teas featuring chamber music performances by members of the Boston Symphony Orchestra continue at Symphony Hall this season. Chamber Music Teas—including beverage, cakes, and dessert—take place at 2:30 p.m. in the Cabot-Cahners Room on Friday afternoons when there is no BSO concert; admission is $12. Prelude Concerts take place at 6 p.m. in the Cabot-Cahners Room on selected BSO concert evenings. Admission is $10, sold separately from tickets to the evening's BSO concert; it is not necessary to attend the BSO concert to attend the Prelude Concert. Upcoming events include a Friday, March 26, Chamber Music Tea offering music of Schubert, Dvořák, and Strauss. The latter program will also be performed in a Chamber Prelude on Saturday evening, March 27. To order tickets, or for more information, call Symphony Charge at (617) 266-1200 or toll-free at 1-888-266-1200.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



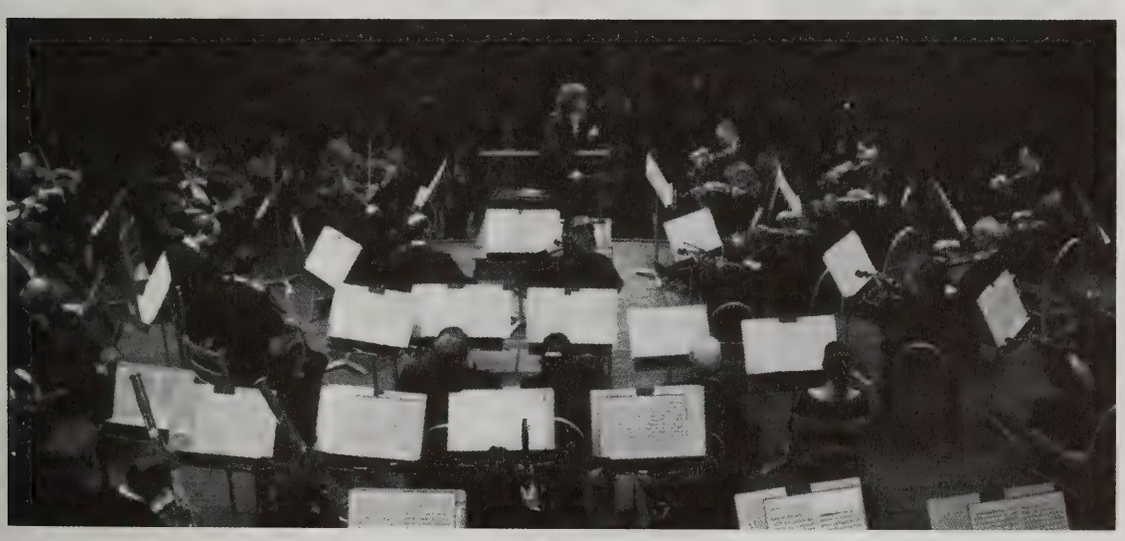
With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



♪*Appointed by Seiji Ozawa*
* *Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

First Violins

Malcolm Lowe ♪
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova ♪
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin ♪
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick ♪
David and Ingrid Kosowsky chair

*James Cooke ♪
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul ♪
Bessie Pappas chair

*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
Catherine and Paul Buttenwieser chair

*Elita Kang ♪
Mary B. Saltonstall chair

*Haldan Martinson ♪

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky ♪
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley ♪
Shirley and J. Richard Fennell chair

Ronan Lefkowitz ♪
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

Violas

Steven Ansell ♪
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock ♪
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen ♪
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

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*Jerome Patterson
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*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young ♪
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

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Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker ♪
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
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John Salkowski
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*John Stovall ♪
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Flutes
Jacques Zoon ♪
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith ♪
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling ♪
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone ♪
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen ♪
James and Tina Collias chair
Keisuke Wakao ♪
Assistant Principal
Elaine and Jerome Rosenfeld chair

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KODÁLY — *Dances of Galánta*

BARTÓK — Piano Concerto No. 2

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Allegro molto – Presto

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Please note that Daniele Gatti has withdrawn from these concerts due to medical reasons. We are fortunate that Kazushi Ōno was available to conduct these concerts at short notice. Please also note that Kodály's *Dances of Galanta* replaces Hindemith's *Konzertmusik* for strings and brass to open this program.

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Zoltán Kodály
Dances of Galánta



Zoltán Kodály was born at Kecskemét, Hungary, on December 16, 1882, and died in Budapest on March 6, 1967. He composed the Dances of Galánta *(*Galántai Tácok*) in 1933, dedicating them to the Budapest Philharmonic Society on the occasion of its eightieth anniversary and conducting the first performance on October 23 that year with that orchestra. Arthur Fiedler conducted the first Boston Symphony performances in December 1955. All of the BSO's subsequent performances were given at Tanglewood, under Gennady Rozhdestvensky, Pascal Verrot, and, most recently, on August 4, 1995, Hugh Wolff. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, small drum, triangle, bells, and strings.*

Like his friend and compatriot Bartók, Kodály devoted much of his energy to the study of Hungarian folk song, and this revealed itself throughout his creative endeavors. Few composers of our century have been so vocally oriented, and even his purely instrumental works are imbued with the character of song, the song of the people. Late in his life, Kodály wrote, "Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save him from this fate." To project this spirit, Kodály wrote songs and choral works in greater number than perhaps any other twentieth-century composer, and many of these were intended for school use. Indeed, this aspect of his work made Kodály one of the great music educators of all time. But the same spirit found its way into his purely orchestral music, most of which was written in the decade and a half between 1925 and 1940.

Kodály inserted the following statement in the score of *Dances of Galánta*, by way of explanation:

> Galánta is a small Hungarian market-town known to the travelers from Vienna to Budapest, where the composer passed seven years of his childhood. There existed at that time a famous gypsy band which has since disappeared. Their music was the first "orchestral sonority" which came to the ear of the child. The forebears of

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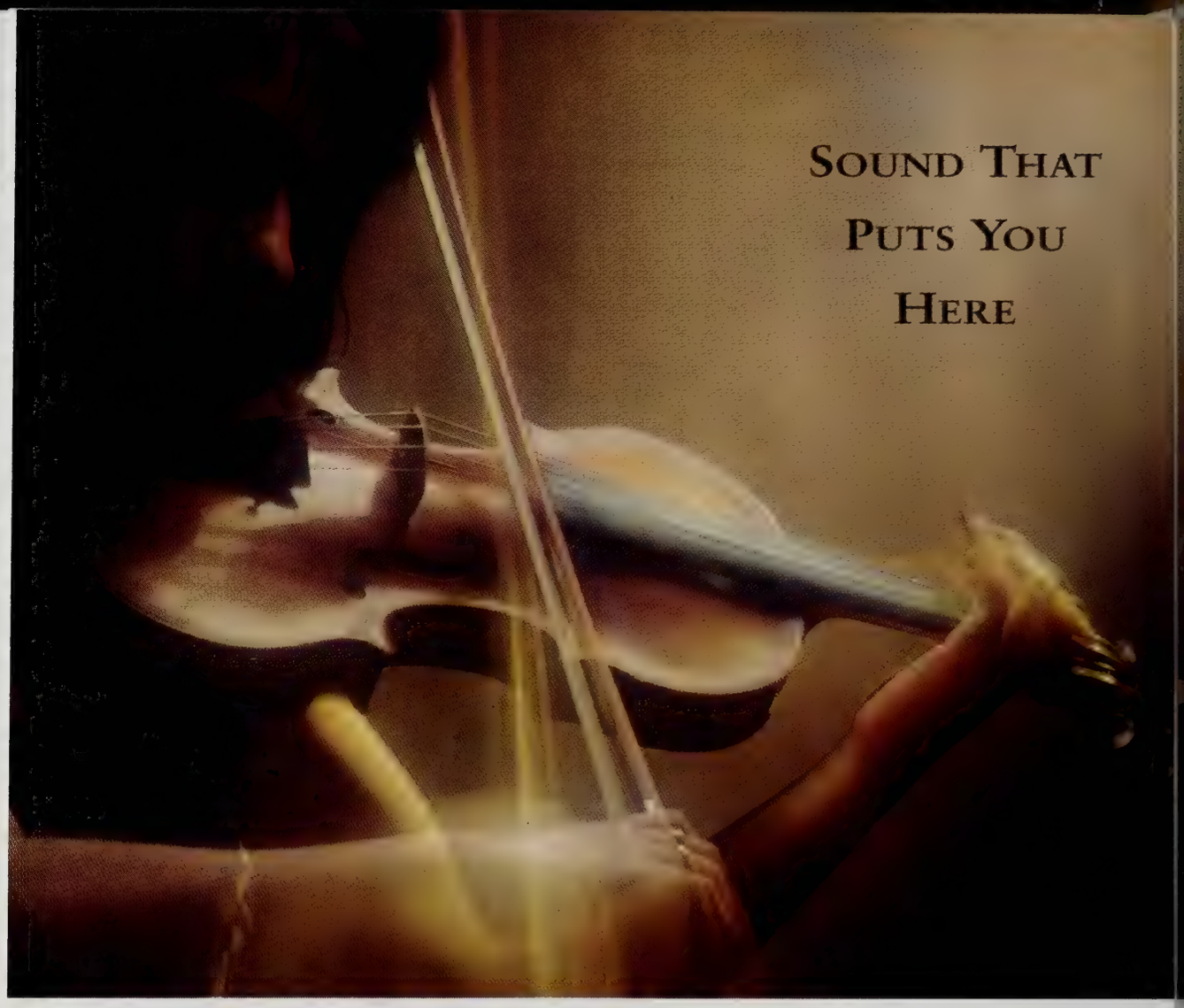


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these gypsies were already known more than a hundred years ago. Around the year 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several gypsies from Galántha." They have preserved the old Hungarian traditions. In order to continue it the composer has taken his principal subjects from these old editions.

These old eighteenth-century dances that Kodály has chosen are known as *verbunkos* music, the "recruiting dances" (from the German word "*Werbung*," "recruiting") from the method of enlisting recruits during that century's Imperial wars. The dance was performed by a group of hussars led by their sergeant; it consisted of slow figures alternating with lively ones. The impressive display was apparently designed to arouse enthusiasm among the spectators and encourage some of them to join up to share in the fun. The music that accompanied these events was played by gypsy bands, who often performed breathtakingly elaborate improvisations over the basically simple tunes.

Kodály's piece is an evocation of that old Hungarian tradition. Having selected his tunes, he arranged them in a rondo-like pattern, with a central Andante maestoso recurring twice in the course of the piece. The brilliant orchestration provides a modern orchestral treatment of the colorful old gypsy bands, and has in no small way contributed to the work's great popularity. Indeed, of Kodály's purely orchestral works, the Galánta dances remain by far the most popular.

—Steven Ledbetter

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Béla Bartók
Piano Concerto No. 2



Béla Bartók was born at Nagyszentmiklós, Transylvania, on March 25, 1881, and died in New York on September 26, 1945. He began his Second Piano Concerto in October 1930 and completed it on October 9, 1931. Bartók himself was the soloist for the first performance, given on January 23, 1933, at Frankfurt-am-Main by the Frankfurt Radio Orchestra, Hans Rosbaud conducting. Storm Bull performed the American premiere of the work with Frederick Stock and the Chicago Symphony on March 2, 1939. Erich Leinsdorf led the first Boston Symphony performances in November 1962, with Geza Anda as soloist. Subsequent Boston Symphony performances featured Alexis Weissenberg (on two occasions, with Claudio Abbado and Seiji Ozawa), Christoph Eschenbach (the only Tanglewood performance, with Edo de Waart on July 29, 1973), Michel Beroff (Michael Tilson Thomas), András Schiff (the most recent subscription performances, with Christoph von Dohnányi and Pascal Verrot in February 1989). Besides the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and bass tuba, timpani, bass drum, triangle, military drum, cymbals, tam-tam, and strings.

By 1930, Bartók, who made his living as a virtuoso pianist far more than as a composer (since there were, in those days, too few performances of his music to pay the rent), must have felt the need for a new showpiece. Since 1927 his orchestral appearances had featured the Piano Concerto No. 1, composed the previous year. After the premiere in Frankfurt, he had performed it in London, Prague, Warsaw, New York, Boston, Budapest, Cologne, and Berlin. (America proved far from ready for Bartók's most recent music; the Boston Symphony performance of the concerto, in February 1928 under the direction of Serge Koussevitzky, evoked an astonishing review from *Musical America*: "this work from first to last was one of the most dreadful deluges of piffle, bombast and nonsense ever perpetrated on an audience.") A new concerto would give him another choice of repertory for orchestral booking. He began the piece in the fall of 1930, but evidently worked most intently during the following summer. He had been scheduled to



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teach harmony and composition at the Austro-American Conservatory, a summer school in Mondsee, near Salzburg, but when he arrived, he discovered that he had only a single student. Eventually his class load increased to three students; still, he was well paid for his time, which he put to good use in more creative ways.

Bartók composed his concerto between the Fourth and Fifth String Quartets, and like those works, it makes extensive use of arch form; it is also replete with the devices of variation technique, which were always a central part of Bartók's compositional approach. The last movement grows out of material from the first movement, varied in its rhythmic shape. The second movement, too, which has its own, simpler, arch shape, consists of a hushed Adagio surrounding a demonic Presto.

From early in his musical life, Bartók became familiar with the keyboard music of the Baroque masters, especially Bach and Scarlatti. The Second Concerto embodies the spirit of that music, especially in its rhythmic drive, built of tiny repeated cells—bustling eighth and sixteenth notes—reiterated energetically, and in its contrapuntal textures. Though the work contains some acerbic dissonances and complex chords, its basic harmonic plan is far simpler than that of Bartók's earlier music, and strongly classical: the first and last movements are centered on G, the middle movement on C.

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After an opening spray of sound from the piano, the trumpet introduces the first important motive, and the piano follows at once with another:



The very sound of the first movement comes as a surprise: only the winds and percussion play along with the piano. The string sections sit patiently, doing nothing. (There is an obvious model in Stravinsky's 1924 piano concerto with winds and percussion.) The first movement itself is laid out in an arch form consisting of several small arches (opening ABA with the full ensemble, in which the B section is marked by triplet movement in the piano part; a central section featuring the solo piano in a concertino arrangement with individual instruments or small groups; and a closing ABA). The large closing section mirrors the opening section melodically: that is, the themes heard at the outset return played upside-down (the technical term for this is "in inversion") and backwards ("retrograde"). The ear may hear that the theme is similar to the ones at the beginning without knowing exactly why; this is a case where it may be easier to see the relationship in the contours on the printed page, especially when, as here, the main theme is printed upside-down:



The strings, which have had nothing to do throughout the first movement, enter all by themselves at the beginning of the second, muted, played without vibrato, and laid out in spacious chords of piled-up fifths:



This first part of the movement is again in a small-scale arch form, the string passage alternating with a foreboding dialogue between the solo piano and the timpani:

Strings—Dialogue—Strings—Dialogue—Strings

The piano and timpani seem ready to begin another dialogue when they suddenly explode into a demonic Presto, buzzing with energy, that fills the middle section of the movement. It races to a halt on a sustained trill, whereupon the Adagio returns, with the piano, strings, and timpani now commenting simultaneously.

Bartók's interest in balanced structures is equally evident in the finale, a complex rondo. But beyond that, he balances the concerto as a whole, building the rondo largely out of themes and textures from the opening movement. The main thematic section (a

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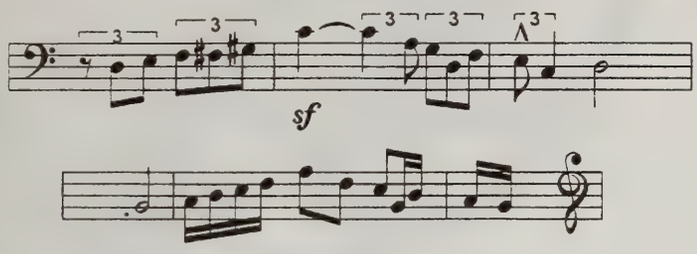
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motoric passage built on the interval of the minor third) is new, but the contrasting sections are all derived from the first movement. Because Bartók has often changed the rhythmic character of the themes substantially, they are often easier to see than hear, though the first appearance of the opening motives, now converted to smoothly rolling triplets, is straightforward enough.



Whether the listener is conscious of the derivations or only takes them in on a subconscious level, Bartók's symmetrical plan shapes the coherence of the concerto. While the resulting work is a complex one at many levels, it is nonetheless far simpler in its harmonic complexity than many earlier Bartók compositions, and even simpler than the two symmetrically-shaped string quartets that flank its composition. And in that respect, the Second Piano Concerto clearly points the way toward the composer's late music.

—S.L.

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Sergei Prokofiev
Music from the ballet *Romeo and Juliet*



Sergei Prokofiev was born in Sontsovka, Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953. Romeo and Juliet, *a ballet in four acts based on Shakespeare's tragedy of the same name, was originally commissioned in 1934 by the Mariinsky Theater (also known as the State Academic Theater of Opera and Ballet and the Kirov Theater) in Leningrad. Prokofiev completed the score in 1935, but numerous political and administrative complications delayed its premiere in Russia. In 1936, Prokofiev arranged two orchestral suites from the ballet's music. Suite No. 1 (Opus 64-bis) was first performed in Moscow on November 24, 1936, and Suite No. 2 (Opus 64-ter) in Leningrad on April 15, 1937. The ballet had its stage premiere in Brno, Czechoslovakia, on December 30, 1938, and its Russian premiere at the Kirov on January 11, 1940. Prokofiev himself gave the first United States performance of music from* Romeo and Juliet *when he conducted the Second Suite with the Boston Symphony Orchestra on March 25 and 26, 1938. Various excerpts from the ballet have also been heard in Boston Symphony concerts under Serge Koussevitzky, Richard Burgin, Charles Munch, Stanislaw Skrowaczewski, Erich Leinsdorf, Charles Wilson, Edo de Waart, Kazuyoshi Akiyama, Andrew Davis, Hugh Wolff, Grant Llewellyn, and Seiji Ozawa (first at Tanglewood in 1970, and more recently including a complete traversal of the score when it was recorded here in the fall of 1986; the most recent subscription performances in October 1995; and the most recent Tanglewood performance on July 20, 1996). The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, tenor saxophone, two bassoons, contrabassoon, cornet, two trumpets, four horns, three trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum, bells, xylophone, harp, piano, and strings. Perhaps to make them easier to perform in concert, Prokofiev made the orchestration in the suites somewhat lighter than in the ballet, with only two trumpets rather than three, four horns rather than six, and a smaller percussion group.*

The plays of William Shakespeare—especially the tragedies—have long been popular in Russia. Among their admirers have been numerous composers. *Romeo and Juliet* inspired both Tchaikovsky (in his Fantasy-Overture) and Sergei Prokofiev (in his full-length ballet), while Soviet composer Dmitri Shostakovich turned repeatedly to *Hamlet* and *King Lear*, producing incidental music for several stage productions and scores for Grigori Kozintsev's classic film versions.

Prokofiev, too, found frequent inspiration in Shakespeare. In 1933-34, the composer produced incidental music for a production called "Egyptian Nights," a strange potpourri based on *Antony and Cleopatra* staged by experimental director Alexander Tairov at his Moscow Chamber Theater. Later, in 1937-38, he wrote incidental music for a celebrated and controversial Leningrad production of *Hamlet*, whose theme of guilt and regicide resonated deeply with Soviet audiences living through Stalin's purges.

The idea of creating a ballet out of *Romeo and Juliet* originally came from the Soviet stage director Sergei Radlov (1892-1958), an important figure in the Russian theatrical avant-garde both before and after the 1917 Revolution. Radlov was also very familiar with Prokofiev's music, since he had staged the first Russian production of his opera *Love for Three Oranges* in 1926 in Leningrad. Noted for his adventurous productions of contemporary opera, Radlov directed the Russian premiere of Berg's *Wozzeck* at the Mariinsky Theatre, where he served as artistic director from 1931 to 1934. Radlov also staged several plays of Shakespeare at his own dramatic theater in the early 1930s, in-

cluding *Romeo and Juliet* in 1934.

Originally, Radlov and Prokofiev were planning to stage *Romeo and Juliet* at the Mariinsky (later known as the Kirov Theatre). But in one of the many political storms that beset the theater during the Soviet era, Radlov lost his position there in the aftermath of the assassination of the Leningrad Communist Party boss Sergei Kirov in December 1934. Still continuing to work with Radlov as librettist, Prokofiev signed a new contract (also later broken) for the ballet with the Bolshoi Theatre in Moscow. At the time, Prokofiev was living a peripatetic and nomadic life, commuting between Paris (where his wife and two sons still lived) and Russia, with frequent trips to the United States. Only in early 1936 did Prokofiev make the fatal decision to settle his family permanently in an apartment in Moscow.

Preparing for this final move back to his homeland, Prokofiev spent the spring, summer, and early fall of 1935 in the USSR. Despite the increasingly repressive political and ideological atmosphere to which he seems to have paid remarkably little attention, this was a period of apparently happy productivity. His chief project was *Romeo and Juliet*, most of which was composed amid the rural tranquility of Polenovo, a country

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retreat for the staff of the Bolshoi Theatre located in the town of Tarussa on the River Oka. "I am enjoying the peace and quiet," Prokofiev wrote to his friend Vera Alpers. "I swim in the Oka, play tennis and chess, go for walks in the forest with our ballerinas, do some reading, and work for about five hours a day. I am not resting so much as writing *Romeo*."

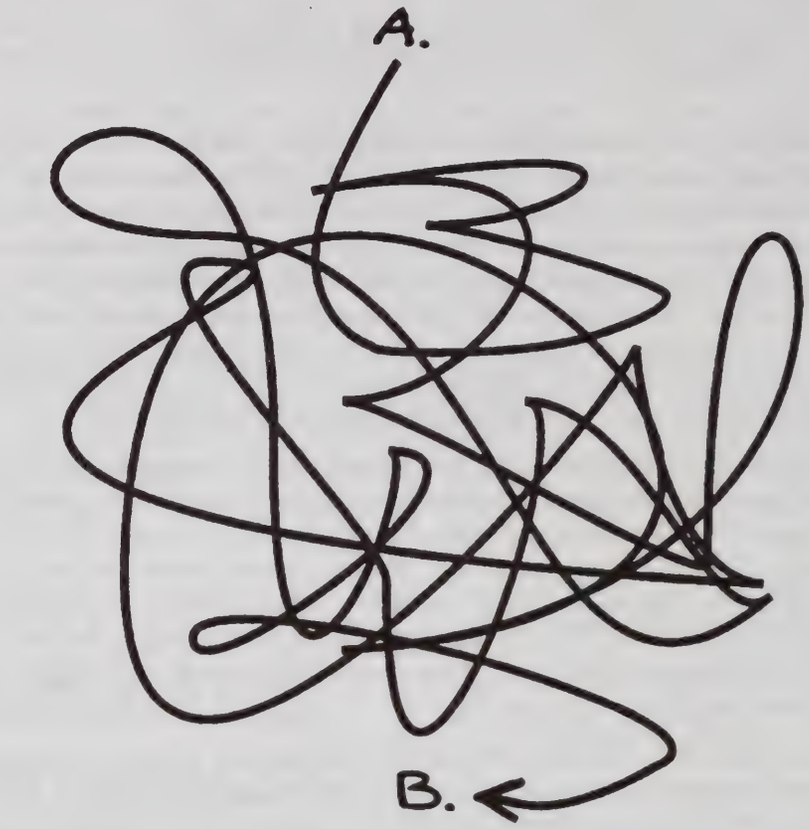
Even for him, Prokofiev worked with incredible speed, as he did when genuinely inspired. Act II was completed on July 22, 1935, Act III on August 29, and the entire piano score was finished by September 8, after less than five months of work. In October, Prokofiev began the orchestration, working at top speed, producing the equivalent of about twenty pages of full score each day. But the planned Bolshoi production failed to take place, and no other theater came forth to take on the project. Frustrated, Prokofiev created two orchestral suites from the ballet's music in late 1936. These were performed soon afterwards in Russia, representing one of the few instances in dance history when a ballet's music was heard in concert form before being staged.

The stage premiere of the full-length *Romeo and Juliet* eventually took place not in Russia, but in Brno, Czechoslovakia, with choreography by Ivo Psota, who also danced the role of Romeo. The first Russian production at the Kirov Theatre in Leningrad was choreographed by Leonid Lavrovsky. Galina Ulanova scored one of her greatest successes in the role of Juliet. The story line of the Kirov version had been stitched together by four authors: Radlov, Prokofiev, Lavrovsky, and critic/playwright Adrian Piotrovsky. Not surprisingly, the repeated revision of the scenario produced what critic Arlene Croce has called a "dramaturgical nightmare."

In the Radlov-Prokofiev scenario, the play's five acts and twenty-four scenes were divided into many short episodes, approximately equal in length. There are fifty-two such episodes in the final published version of the score. In his preceding five ballets, Prokofiev had also used an episodic structure, although the sections of his earlier ballets tended to be somewhat larger than the episodes in *Romeo*. Its more rapid, montage-like dramatic structure was no doubt influenced by Prokofiev's recent experience of writing film music (including the score for *Lieutenant Kije*). The ballet's scenario also greatly expands on the crowd scenes in Shakespeare, making the action more "public" and giving the corps de ballet plenty to do.

The original scenario (later altered) also changed the play's ending to a happy one. Radlov and Prokofiev had Romeo arrive a minute earlier than in Shakespeare, finding Juliet still alive. "The reasons that led us to such a barbarism were purely choregraphic," Prokofiev explained later. "Living people can dance, but the dead cannot dance lying down." Another factor was certainly the Soviet doctrine of Socialist Realism, which urged composers to provide optimistic uplifting endings to their operas and ballets. In the end, Prokofiev and his collaborators restored the original tragic ending, which turned out to be spectacularly effective both choreographically and musically.

Romeo represents a giant step forward in Prokofiev's evolution as a ballet composer. It is a remarkable synthesis of the five "lines" of his musical personality, as he once described them: classical, modern, toccata (or motor), lyrical, and grotesque. His aggressive "Scythianism" found brilliant expression in the violent hostility between the Montagues and Capulets, and in the brutal darkness of the unenlightened medieval setting (most obviously in the "Dance of the Knights"). His "classicism" found an outlet in the courtly dances required of an artistocratic setting, such as gavottes and minuets. Entirely appropriate for some of the character roles, such as the Nurse, was Prokofiev's famous satirical style, while his scherzo style suited volatile characters like Mercutio. And finally, Prokofiev's lyricism, an increasingly important part of his artistic personality since the late 1920s and now reinforced by the Soviet musical environment (which prized melody and accessibility above all else), was both necessary and particularly successful in conveying the innocent passion between the lovers that lies





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at the center of the drama. *Romeo* is Prokofiev's first completely successful lyrical stage work, and his first convincing portrayal of non-ironic romantic love.

The two orchestral suites Prokofiev arranged in 1936 from the music for *Romeo and Juliet* each have seven titled sections. Suite No. 1 (Opus 64-bis) focuses on rearranged genre episodes from Acts I and II and does not attempt to follow the dramatic action. Four of its sections are dance intermezzi and only two ("Madrigal" and "Romeo and Juliet") make use of the major dramatic leitmotifs. Suite No. 2 (Opus 64-ter), on the other hand, possesses a more logical narrative structure that follows the play's plot. For this week's Boston Symphony performances, Kazushi Ōno has chosen nine sections from the two suites (three from Suite No. 1 and six from Suite No. 2) arranged roughly in the order in which they occur in the ballet.

Montagues and Capulets portrays first the hostility between the two ruling families of Verona, and then a scene from the ball (the famous "Dance of the Knights," with its awkward intervals and displaced accents so typical of Prokofiev) at which the Montague Romeo and the Capulet Juliet will have their first fateful meeting. **The Young Juliet** is a musical portrait of a romantic and energetic teenager, simultaneously childlike and seductive. **Masks**, a dance number heard during the ball scene, captures the suspense and mystery of the disguised identities of the various members of the ruling clans, including the flirtatious Romeo and vulnerable Juliet. **Romeo and Juliet (Balcony Scene)** contains the music portraying the lovers' meeting after the ball, at the end of Act I. **Dance** is a very fast, lively dance for five couples near the beginning of Act II, just after the scene between Romeo and his friend Mercutio. **Friar Laurence** contains the serene music for the scene of the lovers' meeting with the priest who will marry them. **Death of Tybalt** provides the shattering climax to Act II, when Romeo has slain Juliet's cousin; here, Prokofiev uses a throbbing ostinato to illustrate the implacability of fate. **Romeo and Juliet Before Parting** begins in Juliet's bedroom just before Romeo must leave her after their wedding night and progresses through their painful parting. **Romeo at Juliet's Tomb** shows Romeo arriving to find Juliet lifeless and apparently dead, and then taking his own life with poison.

—Harlow Robinson

A regular contributor to the *New York Times*, *Opera News*, *Dance Magazine*, and NPR's "Performance Today," Harlow Robinson lectures frequently for the Boston Symphony, the Metropolitan Opera, and the New York Philharmonic. His books include the recent *Selected Letters of Sergei Prokofiev*, a volume of previously unpublished Prokofiev correspondence newly translated and edited by Mr. Robinson, as well as *Sergei Prokofiev: A Biography* and *The Last Impresario: The Life, Times, and Legacy of Sol Hurok*. Mr. Robinson is Chair of the Department of Modern Languages at Northeastern University.



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More . . .

Probably the easiest place to read about Kodály is László Eösze's article in The New Grove Dictionary of Music and Musicians. Eösze is also the author of *Zoltán Kodály: His Life and Work*. For a recording of Kodály's *Dances of Galánta*, try Antal Dorati with the Minneapolis Symphony (Mercury Living Presence), Neeme Järvi with the Chicago Symphony (Chandos), Eugene Ormandy with the Philadelphia Orchestra (Sony), or Hugh Wolff with the Saint Paul Chamber Orchestra (Teldec).

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) provides a thoughtful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians has been reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Michael Steinberg's notes on the three Bartók piano concertos are in his compilation volume *The Concerto–A Listener's Guide* (Oxford). Two recent books offer wide-ranging consideration

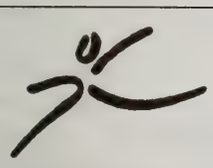
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Symphony Hall

Gil Shaham
16 Friday, 8 p.m.
NEC's Jordan Hall

John Williams
18 Sunday, 3 p.m.
NEC's Jordan Hall

Jon Nakamatsu
23 Friday, 8 p.m.
NEC's Jordan Hall

Vienna Choir Boys 500th Celebration
23 Friday, 8 p.m.
Symphony Hall

Dance Collective
Emerging Artists Series
23, 24 Friday, 8 p.m.
Saturday, 8 p.m.
Tsai Performance Center

James Galway & Friends
25 Sunday, 3 p.m.
Symphony Hall

November

Garrick Ohlsson
1 Sunday, 3 p.m.
Symphony Hall

Kirov Orchestra
4 Wednesday, 8 p.m.
Symphony Hall

Lorraine Hunt
7 Saturday, 8 p.m.
NEC's Jordan Hall

Nigel Kennedy Ensemble
7 Saturday, 8 p.m.
Symphony Hall

Sydney Symphony Orchestra
13 Friday, 8 p.m.
Symphony Hall

American Ballet Theatre
13, 14, 15
Friday, 8 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Borromeo String Quartet & Menahem Pressler
15 Sunday, 3 p.m.
NEC's Jordan Hall

Caribbean Pan Fest:
Panazz Players and Ken "Professor" Philmore
22 Sunday, 3 p.m.
Symphony Hall

December

Guarneri String Quartet
4 Friday, 8 p.m.
NEC's Jordan Hall

A Chanticleer Christmas
6 Sunday, 3 p.m.
NEC's Jordan Hall

Kendra Colton
Emerging Artists Series
11 Friday, 8 p.m.
NEC's Jordan Hall

Polar Express/ Elijah's Angel
Family Musik
12 Saturday, 2 p.m.
NEC's Jordan Hall

January

Moiseyev Dance Company
10 Sunday, 3 p.m.
Symphony Hall

New York Philharmonic
15 Friday, 8 p.m.
Symphony Hall

Mia Chung
Emerging Artists Series
17 Sunday, 3 p.m.
NEC's Jordan Hall

Andrea Marcovicci
23 Saturday, 8 p.m.
NEC's Jordan Hall

Tap!
Family Musik
30 Saturday, 2 p.m.
Tsai Performance Center

Tokyo String Quartet
30 Saturday, 8 p.m.
NEC's Jordan Hall

Renée Fleming
31 Sunday, 3 p.m.
Symphony Hall

February

Radio Symphony Orchestra Berlin
3 Wednesday, 8 p.m.
Symphony Hall

Emerson String Quartet & KLR Trio
7 Sunday, 3 p.m.
NEC's Jordan Hall

Royal Concertgebouw Orchestra Amsterdam
10 Wednesday, 8 p.m.
Symphony Hall

Mark Morris Dance Group and Yo-Yo Ma
25, 26, 27, 28
Thursday, 8 p.m.
Friday, 8 p.m.
Family Matinee
Saturday, 2 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Midori Chamber Ensemble
26 Friday, 8 p.m.
NEC's Jordan Hall

Kodo Drummers
28 Sunday, 3 p.m.
Symphony Hall

March

Irina Muresanu
Emerging Artists Series
5 Friday, 8 p.m.
NEC's Jordan Hall

Brandenburg Ensemble
7 Sunday, 3 p.m.
Symphony Hall

Victor Borge
12 Friday, 8 p.m.
Symphony Hall

The Chieftains
14 Sunday, 8 p.m.
Symphony Hall

Thomas Hampson
20 Saturday, 8 p.m.
NEC's Jordan Hall

What Makes It Great? with Patricia Schuman
26 Friday, 8 p.m.
NEC's Jordan Hall

Donald Byrd/The Group
Jazz Train
26, 27, 28
Friday, 8 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
Emerson Majestic Theatre

Richard Goode
28 Sunday, 3 p.m.
Symphony Hall

April

Carnival of the Animals
Family Musik
10 Saturday, 2 p.m.
NEC's Jordan Hall

Beaux Arts Trio
11 Sunday, 3 p.m.
NEC's Jordan Hall

Mozarteum Orchestra of Salzburg
18 Sunday, 3 p.m.
Symphony Hall

Preservation Hall Jazz Band
18 Sunday, 8 p.m.
Symphony Hall

Alvin Ailey American Dance Theater
20, 21, 22, 23, 24, 25
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Wednesday, 8 p.m.
Thursday, 8 p.m.
Friday, 8 p.m.
Family Matinee
Saturday, 2 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Murray Perahia
21 Wednesday, 8 p.m.
Symphony Hall

Evelyn Glennie
25 Sunday, 3 p.m.
NEC's Jordan Hall

Lincoln Center Jazz Orchestra with Wynton Marsalis
28 Wednesday, 8 p.m.
Symphony Hall

Krystian Zimerman
30 Friday, 8 p.m.
Symphony Hall

May

NHK Symphony Orchestra, Tokyo
1 Saturday, 8 p.m.
Symphony Hall

What Makes It Great? with Brentano String Quartet
2 Sunday, 3 p.m.
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of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino). Yefim Bronfman has recorded the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic (Sony Classical, with all three on a single disc). Other integral recordings include Géza Anda's with Ferenc Fricsay and the Berlin Radio Symphony (an important recent release in Deutsche Grammophon's "Originals" series), Jenö Jandó's with András Ligeti and the Budapest Symphony Orchestra (on the budget Naxos label), and Stephen Kovacevich's with Colin Davis and the London Symphony Orchestra (in a Philips "Duo" also including the Violin Concerto No. 1 and the Concerto for Orchestra). Also worth considering is Maurizio Pollini's recording of the Second Concerto with Claudio Abbado and the Chicago Symphony Orchestra (Deutsche Grammophon, with the Piano Concerto No. 1).

Though now more than ten years old, the important modern study of Prokofiev is Harlow Robinson's *Sergei Prokofiev: A Biography* (Viking, though currently out of print), which avoids the biased perspective of earlier writers whose viewpoints were colored by the "Russian" or "Western" perspectives typical of their time, as reflected in such older volumes as Israel Nestyev's *Prokofiev* (translated from the Russian by Florence Jonas) and Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy*. Robinson has also just recently produced *Selected Letters of Sergei Prokofiev*, a volume of previously unpublished Prokofiev correspondence which he has newly translated and edited (Northeastern University Press). Claude Samuel's *Prokofiev* is a well-illustrated introductory biography, if you can still find it (Vienna House reprint). Other useful books include Boris Schwarz's *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer's Memoir*, an autobiographical account covering the first seventeen years of Prokofiev's life, through his days at the St. Petersburg Conservatory (Doubleday). Seiji Ozawa and the Boston Symphony Orchestra have recorded Prokofiev's *Romeo and Juliet* complete (Deutsche Grammophon, two discs; exceerpts have been available on a single disc with the Ozawa/BSO recording of Rimsky-Korsakov's *Scheherazade*). Other choices for the complete score include Valery Gergiev's recording with the Kirov Theater Orchestra (Philips) and André Previn's with the London Symphony Orchestra (EMI Classics). For a disc of excerpts, choices include the aforementioned Gergiev with the Kirov Orchestra (Philips), Esa-Pekka Salonen with the Berlin Philharmonic (Sony), Michael Tilson Thomas with the San Francisco Symphony (RCA), and, among noteworthy older recordings, Dimitri Mitropoulos with the New York Philharmonic (Sony).

—Marc Mandel



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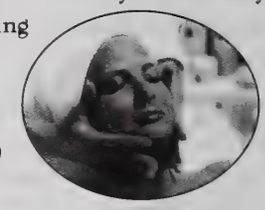
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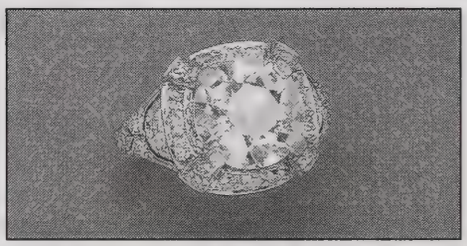
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Kazushi Ōno



Making both his Boston Symphony and American orchestral debuts this week, Kazushi Ōno succeeded Gunter Neuhold as general music director of the Badisches State Opera in Karlsruhe at the beginning of the 1996-97 season, with additional responsibility for symphonic concerts with the Badisches Staatskapelle. He made his debut there in 1994, giving performances of *La traviata* and *La bohème*. Earlier this season he conducted Wagner's *Ring* cycle at this same theater, which has a long-standing tradition of Wagner performance and where other recent productions have included Hans Werner Henze's *Der junge Lord*. Later this season he will also conduct performances of Bellini's *Norma*, Wagner's *The Flying Dutchman*, and a new production of Schreker's *Der Schatzgraber*. Now thirty-eight, Mr. Ōno was born in Tokyo, where he later studied at the National University of Fine Arts and Music. He was a 1983 Conducting Fellow at the Tanglewood Music Center, where he worked with Leonard Bernstein; he also studied with Wolfgang Sawallisch and Giuseppe Patanè at the Bavarian State Opera as a scholar of the Cultural Ministry of Japan. In 1987 he won first prize in the Third Toscanini International Conductors Competition. In 1988 Mr. Ōno was appointed chief conductor of the Tokyo Philharmonic, with which he made a highly successful tour of Germany and England in 1994. With this orchestra he launched the award-winning "Opera in Concert Form" series, giving the Japanese premieres of works by Salieri, Zemlinsky, Hindemith, and Prokofiev. He has been chief conductor of the Zagreb Philharmonic Orchestra since 1988, serving also as music director from 1990 to 1996. Mr. Ōno conducted *Rigoletto* at very short notice at the Hamburg State Opera in February 1995; his success on this occasion resulted in an invitation to conduct the Hamburg State Opera on that company's acclaimed tour of Japan. In addition to his duties in Karlsruhe and Japan, Kazushi Ōno has a busy schedule as a guest conductor. Recent and future engagements include his debut with the NDR Symphony of Hamburg with a program of Takemitsu and Debussy, Henze's Ninth Symphony and the world premiere of Mark-Anthony Turnage's *Silent Cities* with the Tokyo Philharmonic, and concerts with the Komische Oper Berlin, the Frankfurt Radio Symphony Orchestra, the Orchestre National de Lyon, and the Orchestra National de Bordeaux.

Yefim Bronfman



Pianist Yefim Bronfman has been acclaimed worldwide for his solo recitals, his orchestral engagements, and his rapidly growing catalogue of recordings. During the 1998-99 season, Mr. Bronfman again appears with many of the world's great orchestras, including the Berlin Philharmonic under Daniel Barenboim, the Royal Concertgebouw and Pittsburgh Symphony under Mariss Jansons, the Maggio Musicale Orchestra in Florence with Zubin Mehta, the New York Philharmonic with Valery Gergiev, the Orchestre de Paris with Christoph von Dohnányi, and the Philadelphia Orchestra under Wolfgang Sawallisch, as well as the symphony orchestras of Baltimore, Cincinnati, Dallas, Houston, Montreal, and Saint Louis. Also this season he tours Japan, giving recitals and appearing in concerts with the NHK Symphony and the Tokyo Philharmonic. Other solo recital engagements take him to Berlin, Chicago, Los Angeles, San Francisco, Toronto, and Vienna. He also joins Emanuel Ax for a series of two-piano recitals, including an appearance at Avery Fisher Hall. Highlights of previous seasons include recitals at Carnegie Hall and a three-concert series in 1996-97 at Alice Tully Hall devoted to music of Prokofiev and Schumann. Mr. Bronfman has had a close association with the Israel Philharmonic for many years, performing with that orchestra during recent celebrations of the fiftieth anniversary of Israeli statehood and the sixtieth anniversary of the Israel Philharmonic. A 1999 Salzburg Festival concert with the Israel Philharmonic is also planned. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since emigrating to Israel at age fifteen. That same year he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to Ameri-



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can instrumentalists. Mr. Bronfman has performed with the world's great orchestras and conductors. His solo recitals have taken him to the leading halls of North America, Europe, and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. Summer engagements take him regularly to the Aspen, Bad Kissingen, Blossom, Hollywood Bowl, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. A devoted chamber music player, he has collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, the Chamber Music Society of Lincoln Center, Yo-Yo Ma, Joshua Bell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many others. He is a regular recital partner of Lynn Harrell, with whom he recently toured Spain and North America. An exclusive Sony Classical recording artist, Mr. Bronfman has won widespread praise for his solo, chamber, and orchestral recordings. He won a 1997 Grammy for his recording of the three Bartók piano concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic. His discography also includes Prokofiev's complete piano sonatas and piano concertos, Rachmaninoff's Second and Third piano concertos, Mussorgsky's *Pictures at an Exhibition*, and piano trios of Tchaikovsky and Arensky with Cho-Liang Lin and Gary Hoffman. With Isaac Stern he has recorded the violin sonatas of Brahms, Mozart, and Bartók. His latest release features Tchaikovsky's *The Seasons* and Balakirev's *Islamey*. Born in Tashkent in the Soviet Union, Mr. Bronfman emigrated to Israel with his family in 1973 and made his international debut in 1975 with Zubin Mehta and the Montreal Symphony. An American citizen since July 1989, he studied in Israel with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. Mr. Bronfman made his Boston Symphony debut in January 1989. He made his most recent subscription appearances in March 1996 and appeared with the orchestra most recently in July 1998 at Tanglewood.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which has been redesigned for 1998-99. The BSO web site which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.



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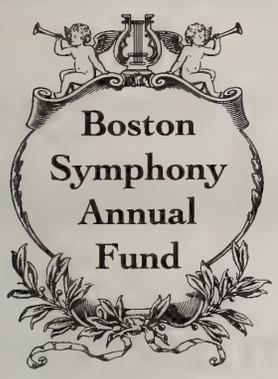
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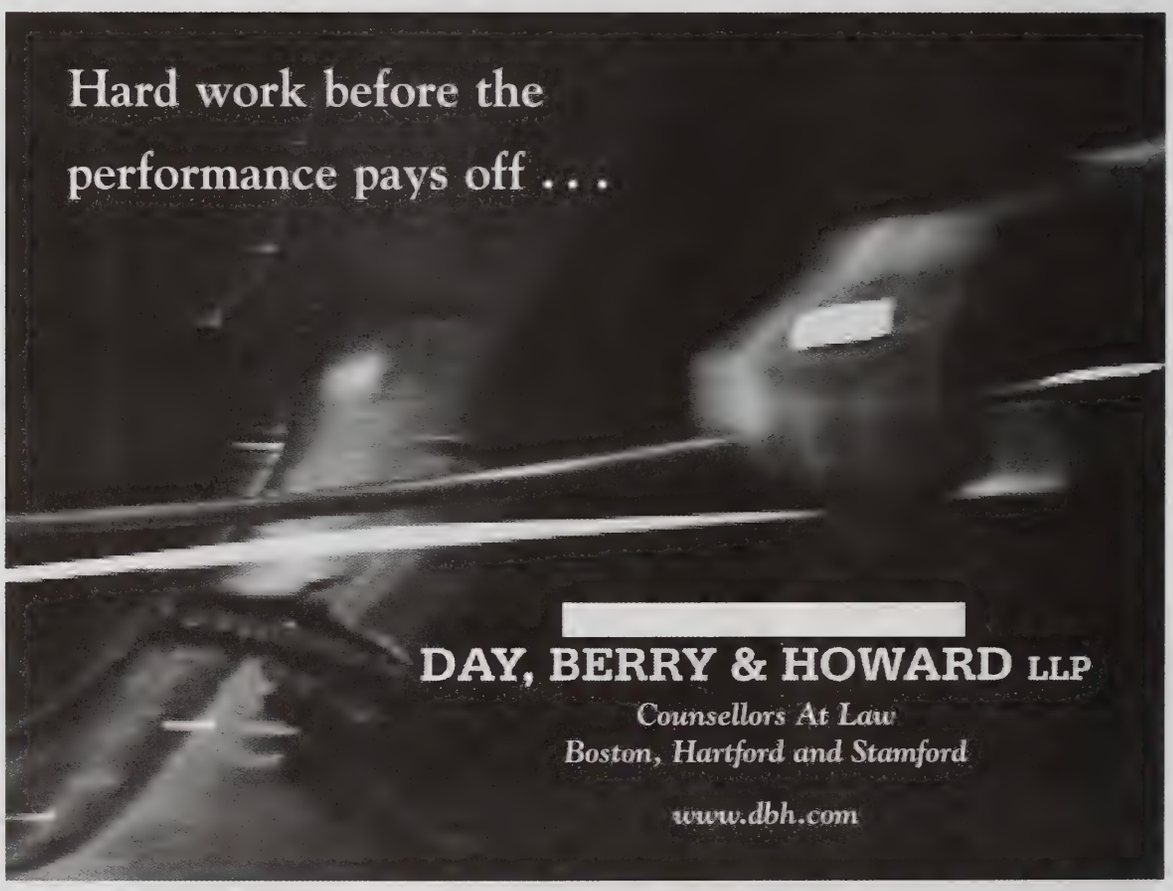
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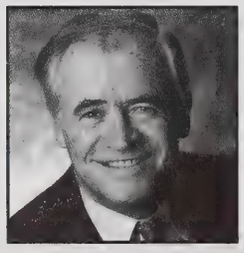
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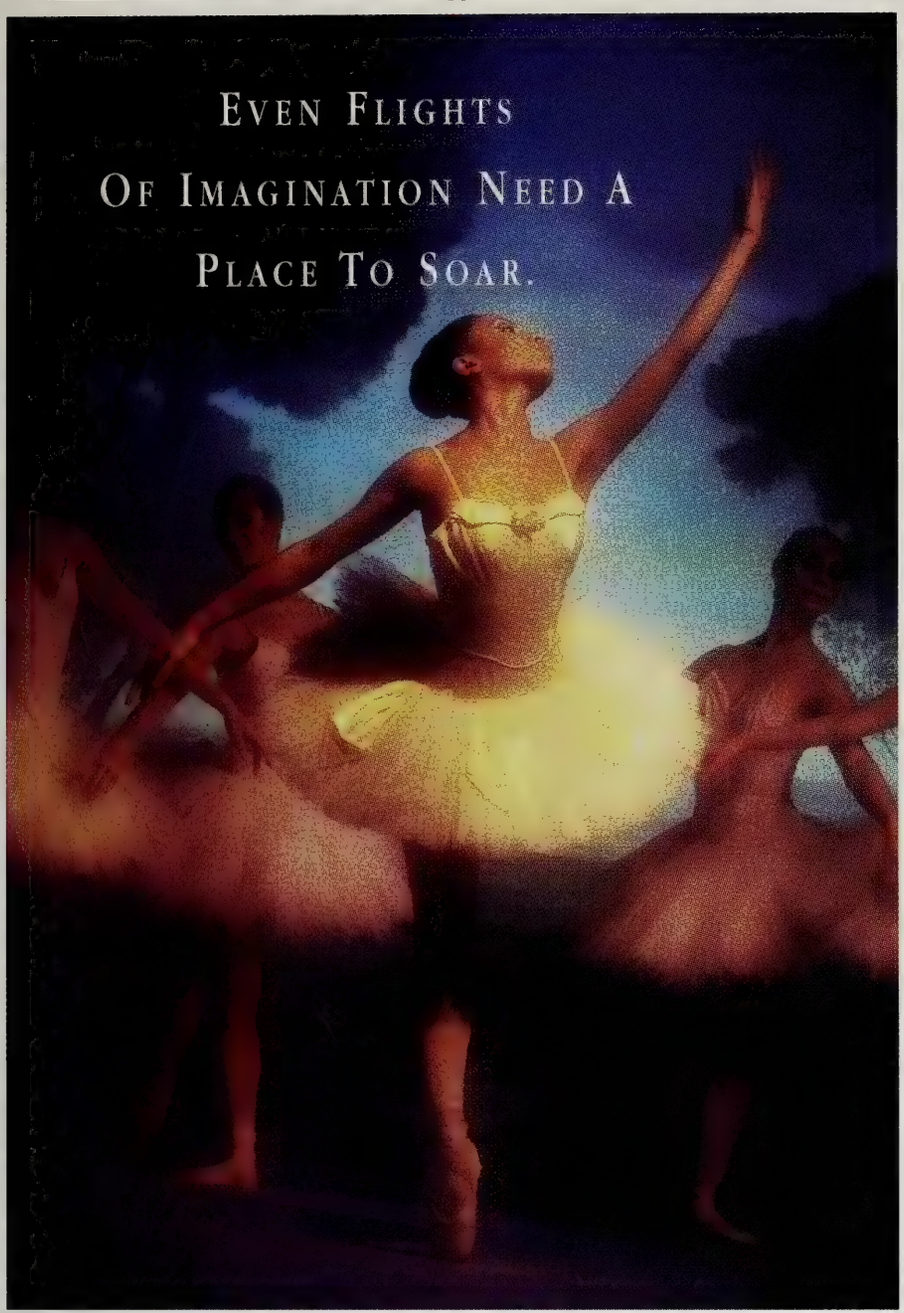
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NEXT PROGRAM. . .

Thursday, March 25, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Friday, March 26, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Saturday, March 27, at 8
Tuesday, March 30, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

JEFFREY TATE conducting

ADÈS — *Living Toys*, Opus 9

I. Angels –
II. Aurochs –
BALETT –
III. Militiamen –
IV. H.A.L.'s Death –
BATTLE –
V. Playing Funerals –
TABLET

BRUCH — Violin Concerto No. 1 in G minor, Opus 26

Prelude: Allegro moderato –
Adagio
Finale: Allegro energico

PINCHAS ZUKERMAN

INTERMISSION

DVOŘÁK — Romance in F minor for violin and orchestra, Opus 11

Mr. ZUKERMAN

SCHOENBERG — Chamber Symphony No. 2, Opus 38

Adagio
Con fuoco – Animando (poco più mosso) –
Lento – Molto adagio

Next week, returning guest conductor Jeffrey Tate introduces BSO audiences to the much heralded young English composer Thomas Adès, whose *Living Toys* (1993) is a tone poem for chamber orchestra about the dreams of children and heroes. Then, in his first subscription appearances since 1979, Pinchas Zukerman joins the orchestra for two works—Max Bruch's ever-popular Violin Concerto No. 1 and Dvořák's lyrical F minor Romance. Finally, BSO audiences have a rare opportunity to hear Arnold Schoenberg's seldom played Chamber Symphony No. 2, which harks back in form and content not only to classical models, but even to J.S. Bach.

COMING CONCERTS . . .

Thursday 'C'—March 25, 8-9:55♦
Friday Evening—March 26, 8-9:55♦
Saturday 'A'—March 27, 8-9:55
Tuesday 'C'—March 30, 8-9:55♦

JEFFREY TATE conducting
PINCHAS ZUKERMAN, violin

ADÈS	*Living Toys*
BRUCH	Violin Concerto No. 1
DVOŘÁK	Romance in F minor for violin and orchestra
SCHOENBERG	Chamber Symphony No. 2

Thursday, April 1, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Friday 'B'—April 2, 1:30-3:30°
Saturday 'B'—April 3, 8-10
Tuesday 'B'—April 6, 8-10♦

CHRISTOPH ESCHENBACH conducting
MIDORI, violin

MARTINŮ	*Memorial to Lidice*
BARTÓK	Violin Concerto No. 2
BRAHMS	Piano Quartet in G minor, orchestrated by Schoenberg

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Wednesday, April 7, at 7:30 p.m.
(Open Rehearsal; Talk at 6:30)
Thursday 'C'—April 8, 8-10:20♦
Friday 'A'—April 9, 1:30-3:50°
Saturday 'B'—April 10, 8-10:20♦

BERNARD HAITINK conducting
ANDRÁS SCHIFF, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
BEETHOVEN	Piano Concerto No. 4
BRAHMS	Symphony No. 1

Tuesday 'C'—April 13, 8-10:20

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
MOZART	Piano Concerto No. 9 in E-flat, K.271
BRAHMS	Symphony No. 1

Friday Evening—April 16, 8-10:10♦
Saturday 'A'—April 17, 8-10:10♦

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

ALL-MOZART PROGRAM	Symphony No. 35, *Haffner* Piano Concerto No. 9 in E-flat, K.271 Serenade in B-flat, K.361, for thirteen winds, *Gran Partita*

Programs and artists subject to change.

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased on-line through a secure credit card transaction.

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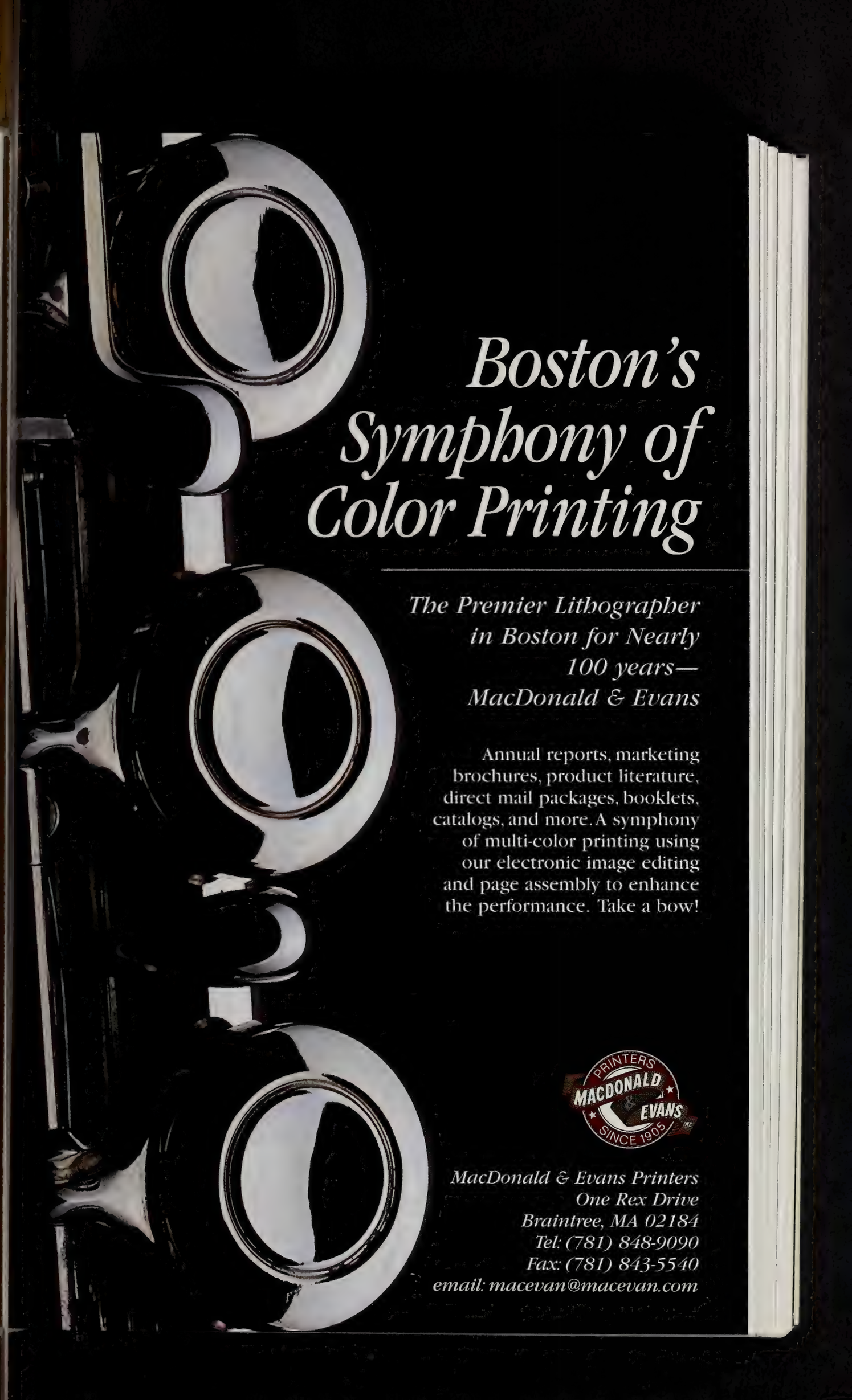
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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

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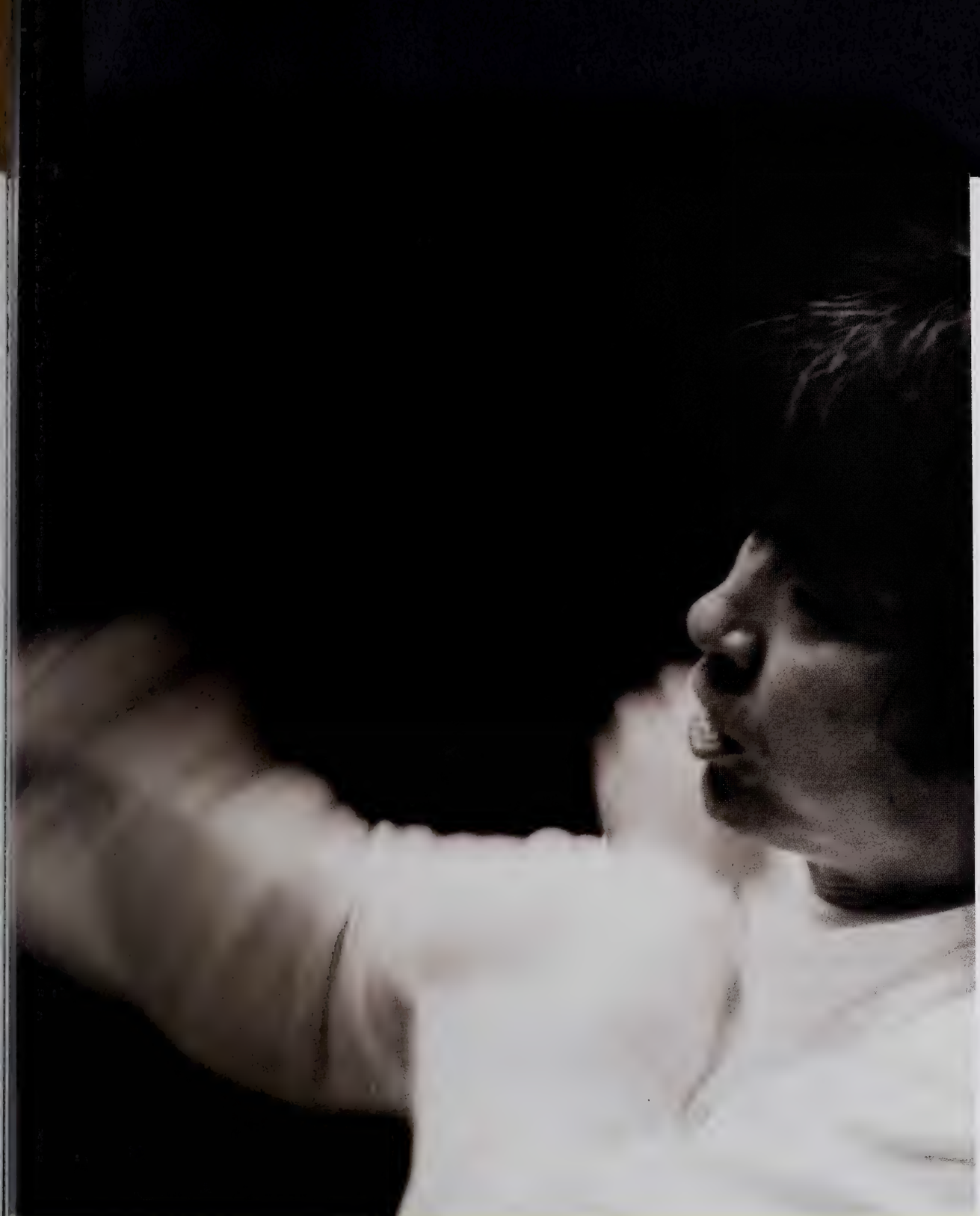
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An Inside View





The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.

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BSO

Tanglewood 1999

Tanglewood 1999 will continue to celebrate Seiji Ozawa's 25th Anniversary Season as music director of the Boston Symphony Orchestra. The season begins in June with weekends devoted to Baroque music and chamber music, followed by a Boston Pops concert with Keith Lockhart and appearances by James Taylor on July Fourth weekend. The BSO season opens on July 9 with Seiji Ozawa leading an all-Beethoven program. Other highlights of this special season include performances featuring conductor Roberto Abbado, mezzo-soprano Susan Graham, pianist Emanuel Ax, and narrator Patrick Stewart to commemorate the fiftieth anniversary of Richard Strauss's death; the world premiere led by André Previn of a suite from his new opera, *A Streetcar Named Desire*; a centennial celebration of the orchestral music of Duke Ellington, featuring Seiji Ozawa, Wynton Marsalis, the Boston Symphony, and the Lincoln Center Jazz Orchestra; a fully-staged Tanglewood Music Center production of Puccini's comic opera *Gianni Schicchi* under the direction of Robert Spano; a two-week residency by Claudio Abbado and the Gustav Mahler Youth Orchestra; a guest appearance by Wolfgang Sawallisch and the Philadelphia Orchestra; and an all-Mozart program featuring bass-baritone Thomas Quasthoff with the Freiburg Baroque Orchestra. The Ozawa Hall recital series includes a cross-section of American repertoire, featuring performances by soprano Dawn Upshaw, the vocal ensemble Chanticleer, and the Emerson String Quartet. Other Tanglewood guest artists include Yuri Bashmet, Joshua Bell, Sarah Chang, James Conlon, Alicia de Larrocha, James DePreist, Charles Dutoit, Horacio Gutiérrez, Yo-Yo Ma, Garrick Ohlsson, Itzhak Perlman, Peter Serkin, Gil Shaham, André Watts, and Pinchas Zukerman. The season also includes a Boston Pops concert under John Williams and concerts by the talented young musicians of the Tanglewood Music Center, as well as Jazz at Tanglewood, the annual Festival of Contemporary Music, Tanglewood on Parade, and the Popular Artists series. For a brochure with complete program and ticket information, call (617) 638-9470. For more information call (617) 266-1492 or visit the BSO's web site at www.bso.org.

BSO Concert Previews

Designed to enhance the concertgoing experience by providing valuable insight into the music being performed, the BSO's increasingly popular Concert Previews continue throughout the season. These half-hour talks, which include taped musical examples, begin at 7 p.m. in Symphony Hall and are free to ticketholders for the evening's BSO concert. Concert Previews are given by BSO Director of Program Publications Marc Mandel and guest speakers from Boston's musical community. In April, Marc Mandel discusses Martinů, Bartók, Brahms, and Schoenberg (Tuesday, April 6); Brandeis University's Jessie Ann Owens (Thursday, April 8) and Boston University's John Daverio (Saturday, April 10) discuss Tippett, Beethoven, and Brahms; pianist Virginia Eskin discusses Mozart (Friday, April 16, and Saturday, April 17); and, to close the season, Marc Mandel (Tuesday, April 27) and the New England Conservatory's Helen Greenwald (Thursday, April 22, and Saturday, April 24) discuss Strauss, Bartók, and John Williams.

Chamber Music at Symphony Hall

Chamber Preludes and Chamber Music Teas featuring chamber music performances by members of the Boston Symphony Orchestra continue at Symphony Hall this season. Chamber Music Teas—including beverage, cakes, and dessert—take place at 2:30 p.m. in the Cabot-Cahners Room on Friday afternoons when there is no BSO concert; admission is $12. Prelude Concerts take place at 6 p.m. in the Cabot-Cahners Room on selected BSO concert evenings. Admission is $10, sold separately from tickets to the evening's BSO concert; it is not necessary to attend the BSO concert to attend the Prelude Concert. April events include a program of Schubert, Dvořák, and Strauss to be performed at a Chamber Music Tea on Friday afternoon, March 26, and in a Chamber Prelude on Saturday evening, March 27; music of Thomas Oboe Lee, Mozart, and Samuel Coleridge-Taylor at a Chamber Music Tea on Friday afternoon,

BSO 2000

BSO 2000, the $130-million campaign now under way – with $90 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.

For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.

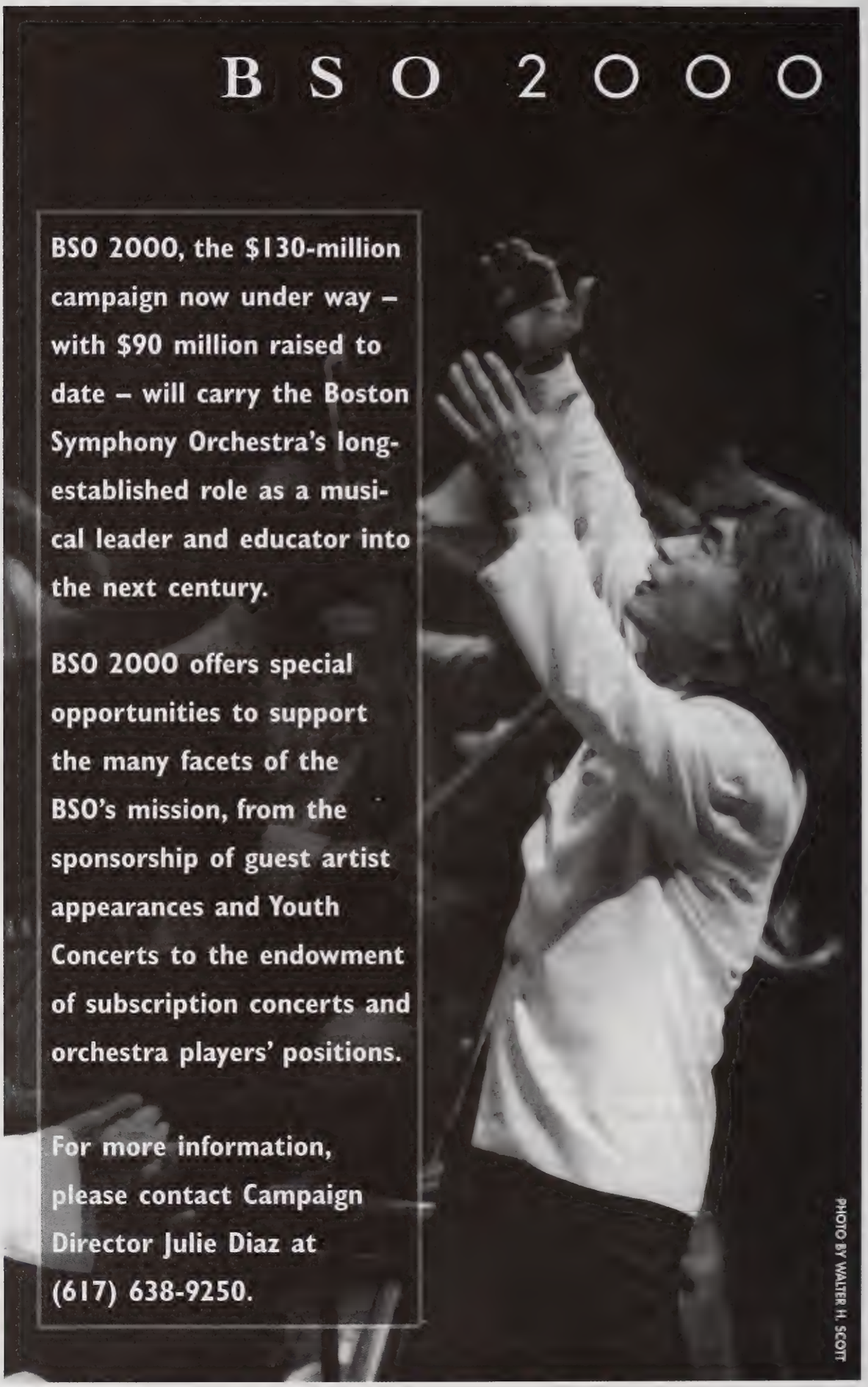


PHOTO BY WALTER H. SCOTT

April 16; and music of Beethoven in a Chamber Prelude on Tuesday evening, April 27. To order tickets, or for more information, call SymphonyCharge at (617) 266-1200 or toll-free at 1-888-266-1200.

Boston Symphony Chamber Players at Jordan Hall, Sunday afternoon, March 28, at 3 p.m.

The Boston Symphony Chamber Players close their 1998-99 season at Jordan Hall at the New England Conservatory with a program to include Weber's Trio in G minor for flute, cello, and piano, Opus 63; Roussel's Serenade for flute, violin, viola, cello, and harp, Opus 30; and Brahms's Trio in A minor for clarinet, cello, and piano, Opus 114. Guest pianist Lee Luvisi joins the Chamber Players for this concert. Tickets at $27, $20, and $15 are available at the Jordan Hall box office on the day of the concert, or in advance at the Symphony Hall box office or by calling SymphonyCharge at (617) 266-1200.

BSO Members in Concert

Harry Ellis Dickson and the Boston Classical Orchestra perform Respighi's *Ancient Airs and Dances*, Suite No. 3, Schubert's *Salve Regina* with soprano Jayne West, and Dvořák's Serenade on Friday, March 26, at 8 p.m. and Sunday, March 28, at 3 p.m. at Faneuil Hall. Tickets are $35, $27, and $18, with discounts for students and seniors. For more information call (617) 423-3883.

The Renard Quartet—BSO members Bonnie Bewick, Elita Kang, Rachel Fagerburg, and Owen Young—performs Schubert's *Quartettsatz* in C minor, D.703, Mozart's F major string quartet, K.590, and Brahms's B-flat string quartet, Opus 67, on Sunday, March 28, at 3 p.m. at Quincy's United First Parish Church (the Church of the Presidents), 1306 Hancock Street in Quincy. Tickets are $10 ($7.50 students and seniors), including a reception following the concert. For more information call (617) 773-1290.

BSO members Victor Romanul, violin, Kazuko Matsusaka, viola, and Jonathan Menkis, horn, join pianist Jerome Rosen for the final concert this season in Mr. Rosen's series, "Music For the Love of It," on Sunday, April 18, at 2:30 p.m. at the First and Second Church at the corner of Marlborough and Berkeley Streets in Boston's Back Bay. The program includes J.S. Bach's G minor sonata for viola da gamba, BWV 1029, Bartók's Violin Sonata No. 2, Brahms's F minor viola sonata, Opus 120, No. 1, and Brahms's Trio in E-flat for violin, horn, and piano, Opus 40. Admission is $15 (students $10). For more information call (978) 363-5704.

The BSO On-line

Fans of the Boston Symphony Orchestra and Boston Pops with access to the internet can visit the BSO's official home page at www.bso.org not just for up-to-the-minute information about all of the orchestra's activities, but also to purchase tickets for Boston Symphony Orchestra concerts on-line through a secure credit card transaction. Besides program listings and ticket information, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. The BSO web site is updated regularly throughout the year to provide current information on the Boston Symphony, the Boston Pops, and Tanglewood; we invite you to check in frequently.

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CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
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‡*On sabbatical leave*
°*On leave*
§*Substitute player*

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Associate Concertmaster
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Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

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Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

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Forrest Foster Collier chair

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Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

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*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
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*Elita Kang ♪
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Edgar and Shirley Grossman chair

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*Tatiana Dimitriades ♪

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*Nicole Monahan ♪°

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———
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Mr. and Mrs. Edward H. Linde chair

Harp
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Principal
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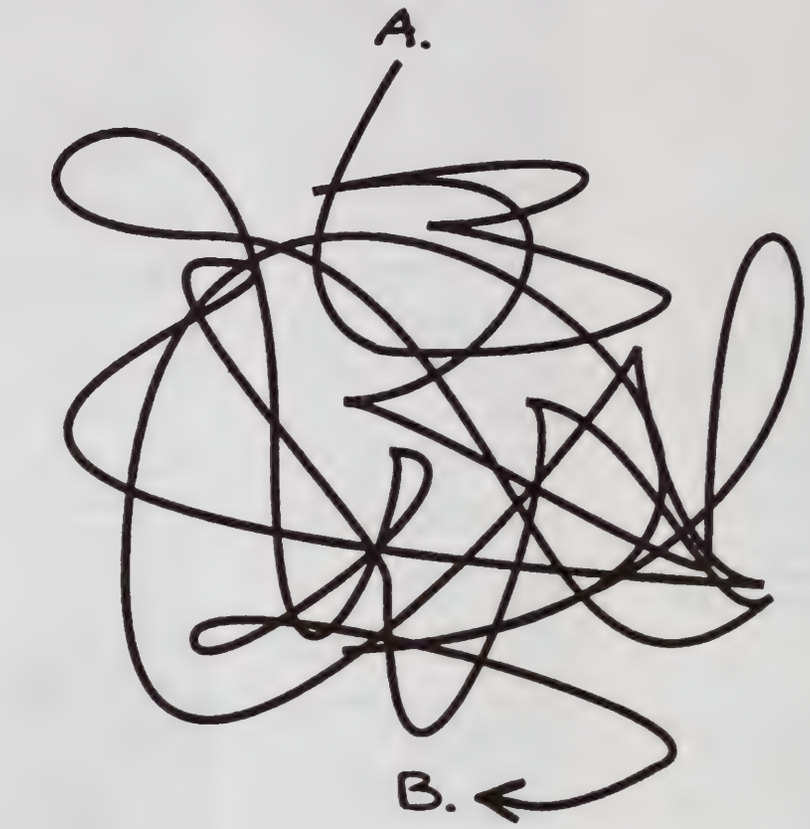
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Thomas Adès
Living Toys, Opus 9



Thomas Adès was born in London on March 31, 1971, and still lives there. His Living Toys, *Opus 9, for chamber ensemble, was commissioned by the London Sinfonietta, composed in 1993, and premiered by the London Sinfonietta on February 11, 1994, at London's Barbican Hall with Oliver Knussen conducting. The American premiere was given by the Parnassus ensemble on November 21, 1995, at New York's Merkin Concert Hall, with Anthony Korf conducting. This is the first time the Boston Symphony Orchestra has played any music by Thomas Adès, though* Living Toys *was performed by Tanglewood Music Center instrumentalists on August 8, 1998, with Stefan Asbury conducting, during that summer's Festival of Contemporary Music. As conceived by the composer for a chamber ensemble of fourteen players, the score calls for flute (doubling piccolo), oboe (doubling English horn and sopranino recorder), clarinet in B-flat (doubling E-flat clarinet and bass clarinet), bassoon (doubling contrabassoon), horn (doubling whip[!]), trumpet in B-flat (doubling piccolo trumpet in B-flat), trombone, one percussionist (playing three gongs, two large pedal timpani, two crotales with bow, talking drum, triangle, two suspended cymbals [small and very small], a suspended sheet of paper struck with a side drum beater, two cowbells [medium high and very high], two temple blocks [medium and high], guero, castanets, piccolo snare drum, field drum [deep, with snares], kit bass drum, and vibraslap), piano, and a string quintet of two violins, viola, cello, and double bass.*

> *When they asked him what he wanted to be, the boy did not name any of the men's occupations, as they had all hoped he would, but replied: 'I am going to be a hero, and dance with angels and bulls, and fight with bulls and soldiers, and die a hero in a distant place, and be buried a hero.' Hearing this child's words, the men felt small, understanding that they were not heroes, and that their lives were less substantial than the dreams which surrounded him like toys.*

This curious statement, from an obscure source ("from the Spanish"*), appears on the frontispiece of *Living Toys* as a kind of program, but one wonders if these words might also tell us something about the work's creator. There is no composer under thirty who has caused so much recent excitement in the English-speaking music world as Thomas Adès. His daring first opera, *Powder Her Face* (1994-95), has caused a sensation wherever it has been staged (first performed in 1995 at the Cheltenham Festival in England, it had its American premiere at Aspen in 1996 and was given a semistaged production earlier this season in New York at the Brooklyn Academy of Music), and he is currently completing a new opera for the reopening of London's Covent Garden—an incredible plum for such a newly-minted talent. Some critics' breathless comparisons of Adès to Britten, Purcell, and Mahler must still be weighed by experience, but what we know already about him is astonishing enough: there is no denying the virtuosity of his musicianship and the originality of the sound-world he has made.

These accomplishments did not come out of nowhere. Born in 1971 to a sophisticated London family with a bit of Sephardic North Africa in its background, Adès studied

*The cover of the study score published by Faber Music shows *The agility and daring of Juanito Apinani in the bullring at Madrid* by Goya (see page 18).—Ed.

piano and composition at the Guildhall School of Music with Paul Berkowitz and Robert Saxton. In addition to his stunning talent as a pianist, he also became a professional-quality percussionist—unusual for a composer, and something that must have influenced his unique style of orchestration. On his graduation from King's College, Cambridge, in 1992 he was awarded a "double-starred first" (which when Americanized roughly means "*extremely* high honors"), and much hope was invested in him, a promise Adès has fulfilled with an ever-increasing docket of prestigious commissions. Although the Cambridge University world premiere of his Chamber Symphony in 1991 (which this writer attended) probably started much of the talk about Adès's future, it was *Living Toys* that made musical Europe sit up and take notice, winning him the 1994 Paris Rostrum for a composer under thirty and prodding several leading British newspapers to cite him as an up-and-coming talent. (One newspaper listed him among "Great British Hopes," making the promising composer sound a bit like a talented soccer star.)

Since everything predicted for Adès has come true so soon, a listen to *Living Toys* might make us forget this composer's twenty-seven years and think him still a brilliant child, a child who knows too much. (One of Adès's teachers called the piece "almost too absolutely brilliant.") This side of Adès comes out clearly in his exacting instru-

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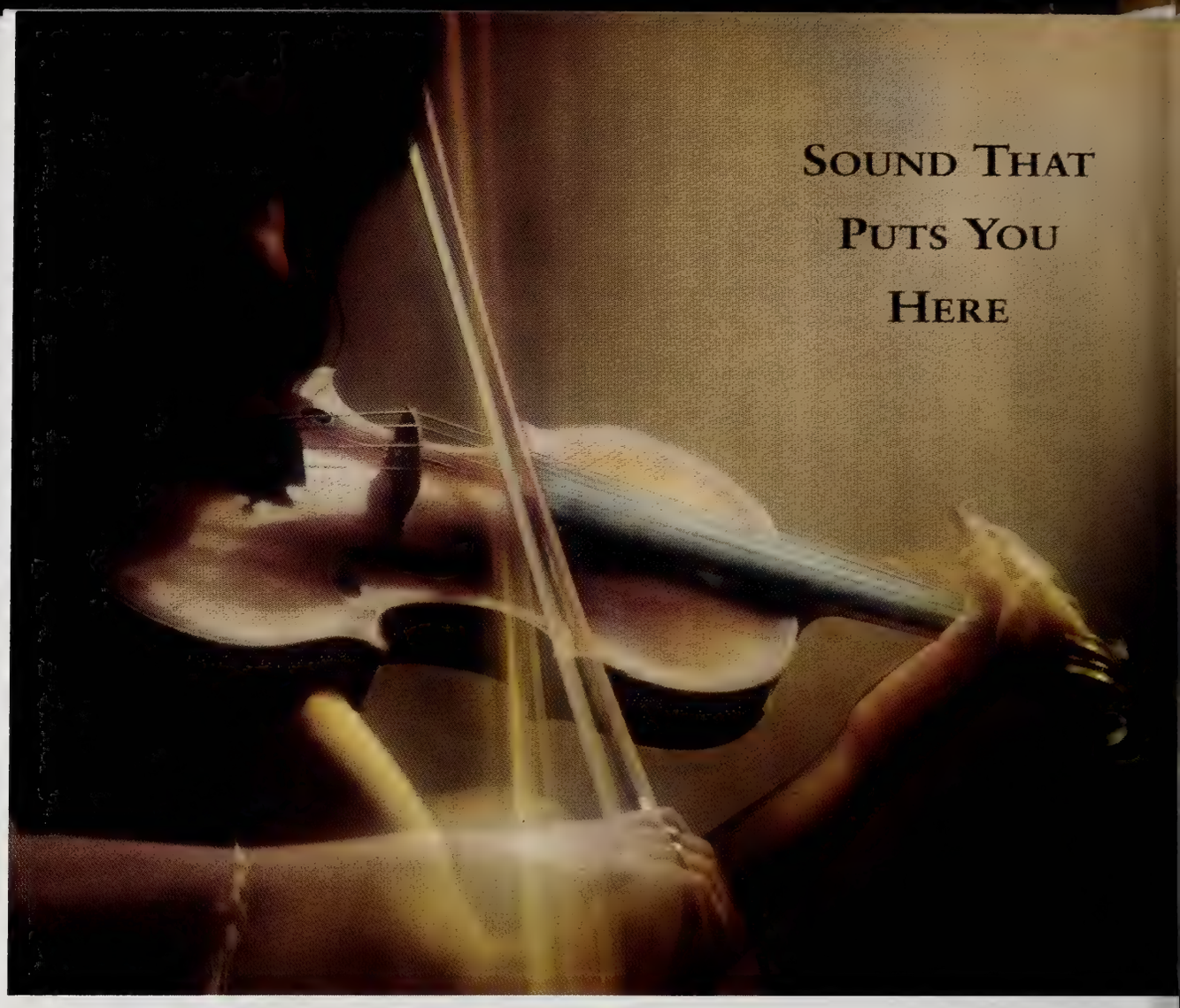


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mentation. Not only does he write enormously difficult parts for the players, but like a young Richard Strauss actually seems to know of what he speaks: the score is full of exotic instructions like "slap mouthpiece with hand"; "strike underside of keyboard under lower strings with heel of hand," and, most pointedly, "this note is on the instrument... If the note is too unreliable it is better to omit it." The resulting sound, like Ravel's, has a kind of machine-driven sensuality about it, but with a far more complex musical argument.

Living Toys is best thought of as a kind of tone poem, a sort of "toddler's *Götterdämmerung*" complete with a funeral wreath of Wagnerian harmony at the end. Like other Adès pieces, its inspiration springs from an appropriated sound, text, or image; this is not surprising when we remember that Adès's father is a skilled translator and his mother a noted art historian. *Sonata da caccia* (1993), for horn, baroque oboe, and harpsichord, is an impetuous fantasia on ideas of Couperin. *The Origin of the Harp* (1994) for mixed ensemble (*sans* harp!) was inspired by a mythic painting depicting a Celtic nymph transforming herself into the instrument's first prototype. The list goes on. While the abstract complexity of these pieces will certainly keep music theorists busy for years, their very mood can be equally elusive. Clearly influenced by the densely polyrhythmic music of György Ligeti, and an ardent disciple of another Hungarian composer, the reticent and enigmatic György Kurtág, Adès writes music that, for all its surface brilliance,

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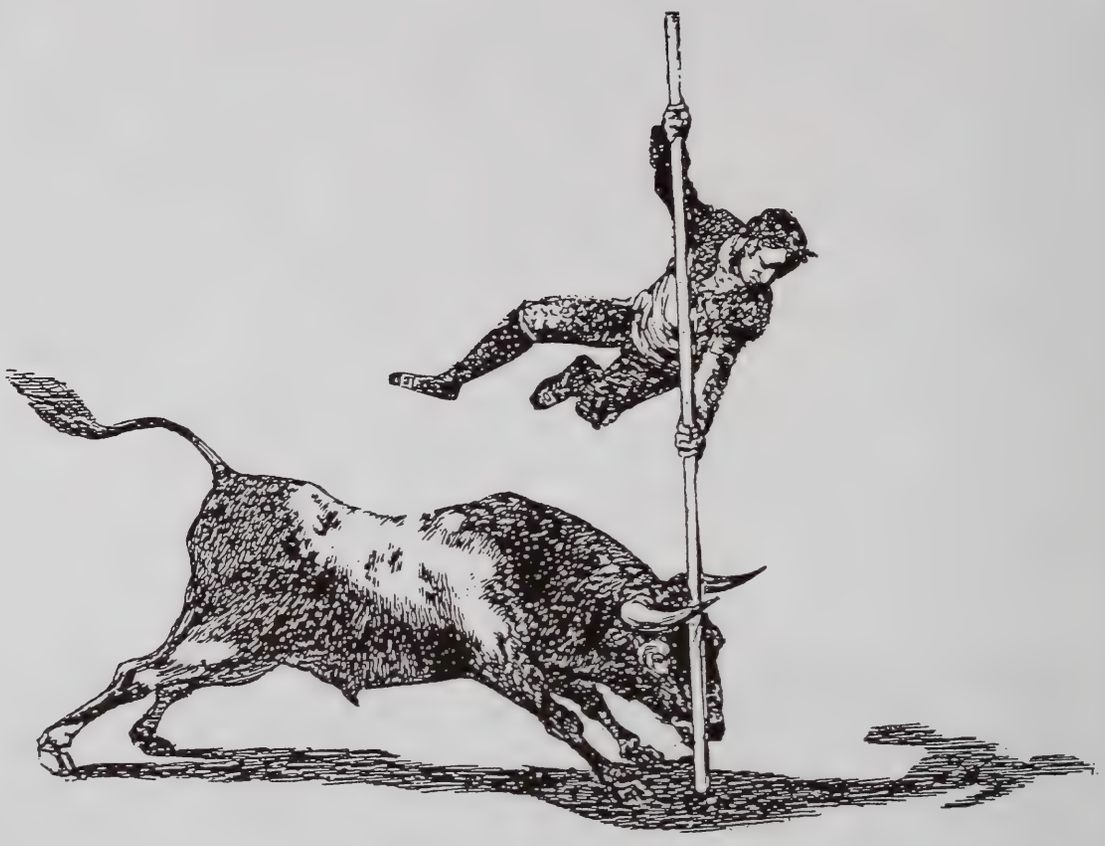
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Goya's "The agility and daring of Juanito Apinani in the bullring at Madrid," as reproduced from the cover of the score to "Living Toys"

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hides as much as it reveals. Dreamily poetic and yet coldly literal, it is a fervent neo-Romanticism spun from the most challenging of twentieth-century techniques.

As in his *Arcadiana*, a string quartet from 1994, Adès designs *Living Toys* with two types of movements in mind: the five "figurative" (numbered) items form what he calls the child's "dream-adventures," while the three anagrammatic pieces (BALETT-BATTLE-TABLET) are "more volatile, dynamic paragraphs"; they alternate like "painting versus film, perhaps." The general arc of the work, however, strongly resembles a number of Adès creations. *Arcadiana*, the symphonic work *Asyla* (1997, premiered by Simon Rattle with the City of Birmingham Symphony Orchestra), and the full-length *Powder Her Face* all crackle with an almost manic energy, but each piece closes with a plangent dying fall, like a dancer whose legs have finally given out.

The complex action of *Living Toys* is best described by its composer [with bracketed additions by the present annotator]:

> First **Angels**, a long horn solo haloed with gongs and little trumpets. Then with a change in tempo and the first [strong, sustained] bass note (a B), into the ring charges an **Aurochs** (the extinct European bison). He is whipped and goaded by the brutal, elegant matador-kid [to the accompaniment of a "Spanish"-style trumpet solo] until his bellows of defeat (horn again) metamorphose into the first appearance of a "hero's theme." This rolling, square tune [first presented by unison strings] makes three appearances, immediately preceding each of the three unnumbered sections (BALETT, etc.). In these, there is a reordering of shared material (hence anagrammatical titles): three-voice descending chords, each voice restricted to a single interval. Recurring in BATTLE and dominating TABLET [heard there in a mysterious, mournful mood], this material is evolved in **BALETT** from a fragment of the bullfight out of which it flies: descending E-D-C (horn, inversion of the start of the hero's theme), combined with the angelic horn solo [from the work's opening, this time in the trombone]...
>
> The BALETT cadences abruptly on a menacing octave "B" where the little hero has a bad dream [**Militiamen**]—a grotesque army, led by a pair of virtuosi (one is a maniacal drummer, the other has a nightmarish talking bugle), advances on him to the point when—it being forbidden to dream one's own death—he switches dreams. He is in a film, in deepest space, dismantling a great computer [**H.A.L.'s Death**], whose vast intelligence dwindles to a wilting Vicwardian music-hall waltz (contrabassoon and double bass). It is the gentlest of executions, and the little astronaut whistles his tune like the sweet fifing of a tiny recorder [another version of the "hero's theme"].
>
> There follows an unstoppable, suffocating **BATTLE**, in which the monstrous militiamen reappear and [in a shattering E minor climax] finish their fell work. Our hero dreams himself a full military funeral [**Playing Funerals**], with muffled drums and tear-blurred mass humming of his tune; a **TABLET** is erected, and there is a three-gun salute, or three cheers, or three rockets, or three big puffs of dust as the story book is slammed shut and he drifts off to join his first adversaries.
>
> —Russell Platt

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Composer's note ©1994 by Thomas Adès.

Russell Platt lives in Minneapolis, where he regularly writes on musical subjects for *Strings*, *The New Yorker*, and the major newspapers of the Twin Cities. Mr. Platt trained as a composer at Oberlin, Curtis, Cambridge, and the University of Minnesota; his music has won awards from ASCAP and the American Academy of Arts and Letters, and will be presented by the Saint Paul Chamber Orchestra this season.

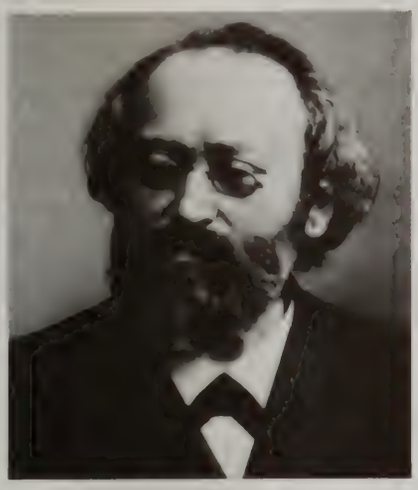


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Max Bruch
Violin Concerto No. 1 in G minor, Opus 26



Max Karl August Bruch was born in Cologne, Germany, on January 26, 1838, and died in Friedenau, near Berlin, on October 20, 1920. He composed his Violin Concerto in G minor during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on April 24, 1866, with soloist O. von Königslöw under Bruch's direction. The definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on January 7, 1868, with Karl Reinthaler conducting. The American premiere took place at the New York Academy of Music on February 3, 1872, under the direction of Carl Bergmann; Pablo Sarasate was the soloist. The concerto appeared frequently in Boston Symphony concerts for many years, including, in the BSO's first few decades, some performances of just the first two movements, or of the Adagio alone. Georg Henschel led the orchestra's first performances of the concerto on October 20 and 21, 1882, with soloist Louis Schmidt. Wilhelm Gericke's soloists included the orchestra's assistant concertmaster, Charles Martin Loeffler (who would later achieve considerable fame as a composer), Maud Powell, Teresina Tua, Norman Neruda, Otto Roth, Fritz Kreisler, and Willy Hess. Arthur Nikisch's soloists were Timothée Adamowski and Henri Marteau; Emil Paur's were Willy Hess, Kreisler, Anton Witek, and Irma Seydel; Max Fiedler's was Bessie Bell Collier; Ernst Schmidt's was Witek; Pierre Monteux's were Isolde Menges, Carmela Ippolito, and, in 1924, Cecilia Hanson. The orchestra's next performances weren't until 1951, with Yehudi Menuhin under Charles Munch, and then 1957, with Ruth Posselt under Richard Burgin. Since then, BSO performances of this concerto have featured Emanuel Borok with Arthur Fiedler conducting, Shlomo Mintz with Charles Dutoit, Anne-Sophie Mutter and Malcolm Lowe with Seiji Ozawa, Nadja Salerno-Sonnenburg with Andrew Davis, Miriam Fried with Grant Llewellyn, Akiko Suwanai with Seiji Ozawa (the most recent subscription performances, in April 1996), Itzhak Perlman with James Conlon, and Sarah Chang with Charles Dutoit (the most recent Tanglewood performance, on August 21, 1998). In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The



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absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"*

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingrati-

*To be sure, there were few cello concertos around to serve as inspiring models at the time—in fact, none that holds a place in the repertoire. Moreover, there were relatively few virtuosi of the cello whose performances might inspire a composer to anything other than humdrum scalework. The earliest cello concerto to have retained a firm place in the repertoire is Dvořák's, and it comes from a good twenty years after Bruch's comment. Dvořák had been preceded and inspired by Victor Herbert, who was himself a virtuoso cellist and whose Second Cello Concerto (1893) can still be heard occasionally; his earlier Suite for cello and orchestra and his First Concerto deserve another hearing. Also in the 1890s the Bostonian Arthur Foote composed a cello concerto, which still remains in manuscript.

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ating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work (he had written an orchestral overture when he was eleven and a symphony when he was fourteen, but neither seems to survive), the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting cre-



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scendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—Steven Ledbetter

Antonín Dvořák
Romance in F minor for violin and orchestra, Opus 11



Antonín Dvořák was born at Mühlhausen (Nelahoževes), Bohemia, on September 8, 1841, and died in Prague on May 1, 1904. He composed his Romance for violin and orchestra at some time between October 1873 and December 9, 1879, the date of the first performance, which took place in Prague with soloist Josef Markus and the orchestra of the National Theater conducted by Adolf Čech. The musical material is drawn from the slow movement of a then still-unpublished string quartet that Dvořák had composed in September and October 1873. The only previous Boston Symphony performances featured Itzhak Perlman with Erich Leinsdorf conducting in November 1967, Perlman with Seiji Ozawa as part of a BSO concert in Prague celebrating the centennial of Dvořák's "New World" Symphony on December 16, 1993, and Isaac Stern with Ozawa in the Opening Night concert of the BSO's 1996-97 season. More recently, Stern was soloist with Robert Spano conducting the Tanglewood Music Center Orchestra on July 13, 1997, as part of that summer's Leonard Bernstein Memorial Concert. In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, and strings.

In addition to his nine symphonies, the concertos, oratorios, operas, and other works on a grand scale, Dvořák expressed his melodic gift in small lyric pieces as well, some of them derived from other pieces that had not found their way in the world. The young Dvořák composed with great energy and enthusiasm long before the world began to beat a path to his door. Many of his early works were chamber compositions which he could have performed and heard (and taken part in himself, usually playing the viola). But he often reused in later years musical ideas that had first appeared in unpublished early works. Such is the case with the Romance in F minor. He had composed a string quartet in F in the early autumn of 1873, but when the leading chamber musicians of Prague rejected it for performance, he put it aside, saving only the slow movement, a piece of simple lyrical charm, which he later arranged for violin and orchestra. In that guise, as Opus 11, it has made its way into the world. It is far more than a simple rescoring of the quartet movement, for Dvořák reworked the material considerably, first for violin and piano, later for violin with small orchestra.

—S.L.

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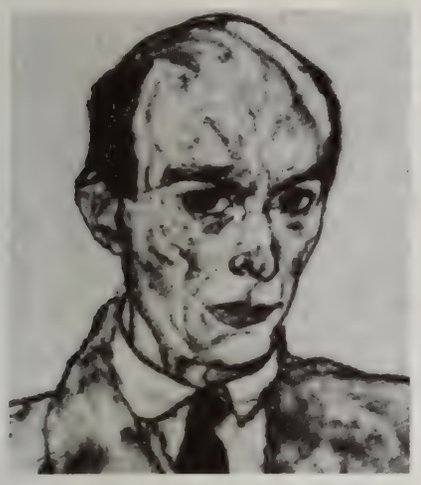


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Arnold Schoenberg
Chamber Symphony No. 2, Opus 38



Arnold Schönberg was born in Vienna on September 13, 1874, and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park (Los Angeles), California, on July 13, 1951. He started work on the Chamber Symphony No. 2 in August 1906, a month after finishing his Opus 9, the Chamber Symphony No. 1, but the work was interrupted and not completed until October 1939. The first performance was given in New York by the orchestra of the New Friends of Music, Fritz Stiedry conducting, on December 15, 1940. Pascal Verrot led the only previous Boston Symphony performances in October and November 1986. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, two horns, two trumpets, and strings.

"Chamber Symphony" is really a misnomer to Schoenberg's Opus 38. It was entirely suitable to Opus 9, the work completed in July 1906, less than a month before Schoenberg began the new one. And it might have remained a suitable name had Schoenberg finished the later piece as fast as he finished the first one, but as things turned out, the work is really an orchestral score, not one for solo instruments. Schoenberg's original draft, far advanced already during his August 1906 vacation in Egern-Rottach on the Tegernsee, called for an orchestra only slightly larger than that for Opus 9, which had required fifteen solo instruments. But he broke off the composition, and, as often happened in such cases, he later found it difficult to take up the thread of a work once the urgency of his first inspiration had dissipated. By 1908 he had finished a fragmentary copy of the score, but he reworked details in 1911 and 1916. In the latter year he even considered turning it into a melodrama, a musical background for a spoken text, which he himself wrote under the title "Turning point," beginning with the words, "To tread this path further was not possible." But he abandoned this idea as well and left the work in that state for more than twenty years.

When he finally came to complete the Chamber Symphony, Schoenberg had moved to the United States and was living in Los Angeles. On March 25, 1939, he received a

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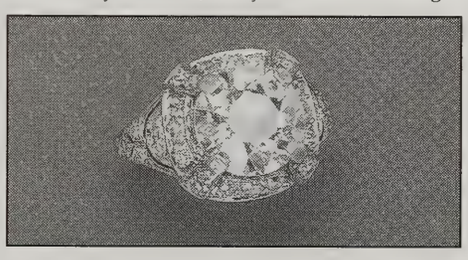
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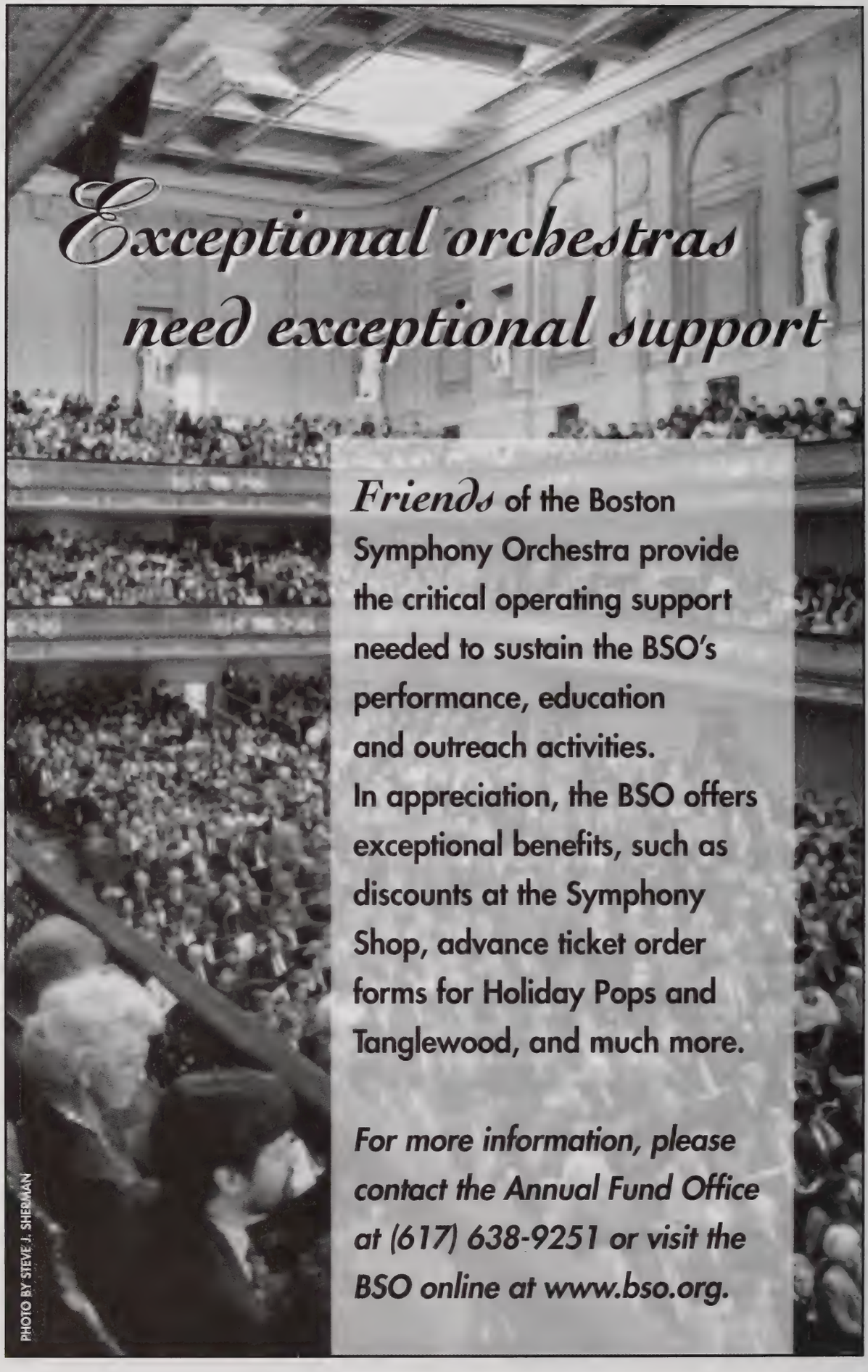
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PHOTO BY STEVE J. SHERMAN

letter from the conductor Fritz Stiedry in New York telling of the success Stiedry had recently enjoyed with a series of concerts given by his orchestra, the "New Friends of Music," and asking for a new piece running between twenty and twenty-five minutes. Though there were various difficulties regarding the commissioning fee, which was discussed at some length, Stiedry and his backers in New York were excited about Schoenberg's proposal that he complete the long-unfinished Second Chamber Symphony.

In mid-May Schoenberg wrote that he would finish his teaching at UCLA in a week and that he would then "tinker with the chamber symphony—for recreation." Some time in July he wrote that he had already been working on it for a month, but he was encountering the difficulties that normally appeared whenever he took up an older work that had been left unfinished (and in this case, the delay between conception and completion was a full thirty-three years):

> spend most of the time trying to find out "What was the author getting at here?" Indeed, my style has greatly deepened meanwhile, and I find it hard to reconcile what I then rightly wrote, trusting my sense of form and not thinking too much, with my current extensive demands in respect of "visible" logic. Today that is one of the major difficulties, for it also affects the material.

At the time of this letter he had already finished the first movement, which was largely unchanged from its original form except that it had a new ending and had been reorchestrated. He noted that it was easy to play, and he promised to follow it up with an effective, lively Allegro and perhaps a third movement, though he couldn't tell for sure because it was "too hot" to look up old sketches. Later he started the composition of an Adagio to serve as a reflective epilogue, but he finally dropped it and left the piece as a two-movement work, achieving his slow ending by bringing back the key and character of the first movement to close the second.

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of Schoenberg's early phase of extended tonality. Opus 38 has always been far less familiar—indeed, virtually unplayed—by comparison. This is surprising, for the Second Chamber Symphony is quite accessible in style and even displays in its fast movement a musical wit that few listeners have been inclined to attribute to Schoenberg. The piece is the fascinating result of two crucial periods in Schoenberg's artistic development. The first of these was the "crisis of tonality" of his early years, from which he developed first the music that we identify as "atonal" and later his system of "composition with twelve tones related only to one another." The second came after his arrival in America, where his reputation as a fearsome musical ogre had preceded him; here he began once again to create music that had some sort of basis in tonality. As early as 1934 he had composed a tonal Suite for String Orchestra after discussing with Martin Bernstein, a professor at New York University, the need for good music that was not too difficult for student orchestras. He had also adapted music by such eighteenth-century composers as Georg Matthias Monn and Handel into twentieth-century guise and had scored Brahms's Opus 25 piano quartet for full orchestra. But these works he regarded as somehow not part of his serious output, and he declined to give them an opus number.

The Second Chamber Symphony, like the First, is also tonal in a very chromatic way. In coming to grips with his earlier style after so long a time, Schoenberg seems to have

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decided for the first time that he could still validate this tonal music—and other original tonal pieces composed about the same time—with an opus number. This may be the reason why he gave the opus number 38 to the chamber symphony, while *Kol Nidre* for chorus and orchestra, based on a traditional Jewish melody, received the number 39, though it had been composed a year earlier. (It is, of course, possible that Schoenberg gave the earlier number to the orchestral score simply to indicate that he had conceived it earlier.) Not long afterward he wrote another tonal work, the Variations on a Recitative for solo organ, and numbered it Opus 40.

I mentioned at the outset that "chamber symphony" seems to be an unsuitable term for this work. As Schoenberg finally released it to the world, Opus 38 is scored quite traditionally for a full (classical) orchestra. Stiedry's ensemble had twenty-eight strings, a far cry from the one-on-a-part intended for the Opus 9 chamber symphony. In general the layout and treatment of the instruments is more traditionally orchestral in the later work, so it makes sense that the relatively few performances the work receives should mostly be by full orchestra.

Aside from the matter of orchestral dress, the work is substantially the same as that sketched by Schoenberg in 1906. The first movement remained virtually unchanged except for the conclusion, and the second movement retained roughly half of its material from the early draft. The two chamber concertos were formally related to different pieces in Schoenberg's earlier instrumental output. Opus 9 was conceived as a large one-movement form made up of sections that had the character of different movements while also serving as parts of the grand sonata form of the whole; in this respect it was the climactic example of the same treatment presented in his earlier *Pelleas und Melisande* (Opus 5) and First String Quartet (Opus 7). The later chamber symphony was conceived in discrete movements, like the Second String Quartet (Opus 10), begun in 1907.

Perhaps the most striking feature of the opening Adagio, compared to the frenetic energy of the works composed around the time this music was conceived, is its sense of stability, of normality. The listener is certainly aided by the fact that the rhythm is a straightforward 2/4 almost throughout, that it is clearly in E-flat minor, and that the texture seems inspired by J.S. Bach as much as by anyone. Schoenberg is working out a contrapuntal structure with elaborate motivic interrelations based on the descending fifth heard at the outset in the flute and the upward semitone that follows it. In fact, it is hard to avoid the sense that this is precisely the kind of music that Bach might have written had he lived to 1940.

The second movement, in G, though it is still contrapuntally conceived, has the energy of an orchestral scherzo in sonata form. The pulsing eighths of the 6/8 meter support a lively dialogue of witty chatter. Thematic ideas from the first movement recur in the development and come back at the end to take over the musical discourse, rounding off the entire work in E-flat minor with thematic shapes developed from the first movement, but presented at a still slower tempo to end the work with this reflective, and reflexive, epilogue.

—S.L.

More . . .

An extended profile of Thomas Adès by Alex Ross appeared in *The New Yorker* issue of October 26/November 2, 1998. Adès and his work are also featured in the book *Leaving Home: A Conducted Tour of Twentieth-Century Music with Simon Rattle* (Channel Four Books/Faber and Faber). On CD, Adès has enjoyed a relationship with the EMI label since 1997. *Living Toys* is available with Markus Stenz conducting the London Sinfonietta on a disc in EMI's "Debut" series; this also contains the string quartet *Arcadiana*, the *Sonata da Caccia* for baroque oboe, horn, and harpsichord, *The Origin of the Harp* for mixed ensemble, and the sacred chorus *Gefriolsae Me*, a Middle English setting of Psalm 51. The performers include the composer himself, who is harpsichordist in the *Sonata da Caccia* and conducts *The Origin of the Harp*. A previous EMI CD, "Life Story," features the title work (a sultry Tennessee Williams setting) as well as the *Five Eliot Landscapes* and several piano pieces. The composer plays both piano and organ here, accompanying sopranos Valdine Anderson and Mary Carew and several fine instrumentalists. The most recent (and controversial) release is of Adès's opera *Powder Her Face*, with a libretto by Philip Hensher (two discs); this features Jill Gomez, Valdine Ander-

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son, Niall Morris, and Roger Bryson in the work's four roles, with the composer conducting the Almeida Ensemble.

—Russell Platt

Only recently has a full-length English-language study of Bruch appeared: *Max Bruch: His Life and Works*, by Christopher Fifield (Braziller). Michael Steinberg's program note on the G minor Violin Concerto is in his recent compilation *The Concerto–A Listener's Guide* (Oxford). Donald Francis Tovey's note on the concerto is in his *Essays in Musical Analysis* (Oxford). Pinchas Zukerman has made two recordings of the G minor Violin Concerto, an all-digital account with Zubin Mehta and the London Philharmonic (RCA) and an older recording with Mehta and the Los Angeles Philharmonic (Sony). Virtually any violinist you can think of has probably recorded this piece; the many listed in the current catalogue also include (in alphabetical order) Joshua Bell (with conductor Neville Marriner on London), Ida Haendel (with Rafael Kubelik on Testament), Jascha Heifetz (with Malcolm Sargent on RCA), Nigel Kennedy (with this week's conductor, Jeffrey Tate, on EMI), Anne-Sophie Mutter (with Herbert von Karajan on Deutsche Grammophon), Itzhak Perlman (with Bernard Haitink or André Previn, both on EMI), Gil Shaham (with Giuseppe Sinopoli on Deutsche Grammophon), and Maxim Vengerov (with Kurt Masur on Teldec).

John Clapham's Dvořák article in The New Grove has been reprinted in *The New Grove Late Romantic Masters: Bruckner, Brahms, Dvořák, Wolf* (Norton paperback). Clapham has also produced two books about the composer: *Antonín Dvořák: Musician and Craftsman* (St. Martin's) and the more purely biographical *Antonín Dvořák* (Norton). Also of interest are Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) and Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). *Dvořák and his World*, edited by Michael Beckerman, draws upon recent research and also includes translations from important Czech sources (Princeton). Otakar Šourek published important source material on Dvořák's life in *Antonín Dvořák: Letters and Reminiscences* (Artia). Recordings of the F minor Romance include Itzhak Perlman's with Daniel Barenboim conducting the London Philharmonic (EMI) and Josef Suk's with Karel Ančerl conducting the Czech Philharmonic (Supraphon).

O.W. Neighbour's article on Schoenberg in The New Grove Dictionary has been reprinted in *The New Grove Second Viennese School: Berg, Webern, Schoenberg* (Norton paperback). Charles Rosen's *Arnold Schoenberg* provides a good general introduction (University of Chicago paperback). The collection *Style and Idea* offers an extensive selection of Schoenberg's own writings (University of California paperback). The fullest biography is H.H. Stuckenschmidt's *Schoenberg* (Schirmer). Recordings of the Chamber Symphony No. 2 include Pierre Boulez's with the Ensemble InterContemporain (Sony Classical, as filler to Boulez's recording of Schoenberg's *Moses und Aron*), Michael Gielen's with the Southwest German Radio Symphony Orchestra of Baden-Baden (Philips, with the Chamber Symphony No. 1 and the Piano Concerto with Alfred Brendel), and Heinz Holliger's with the Chamber Orchestra of Europe (Teldec, with Schoenberg's *Accompaniment to a Film Scene* and *Verklärte Nacht*).

—Marc Mandel



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Jeffrey Tate



Jeffrey Tate has been principal conductor of the English Chamber Orchestra since 1985 and in November 1996 was named principal conductor of "Viennese Sommerfest," the summer festival of the Minnesota Orchestra. He was music director of the Rotterdam Philharmonic from 1990 to 1993 and principal conductor of the Royal Opera, Covent Garden, from 1986 to 1993. From 1991 to 1998 he was principal guest conductor of the Orchestre National de France. This season Mr. Tate conducts the first complete production of Wagner's *Ring* cycle in Australia, recreating the Pierre Strosser production he conducted in 1994 at the Théâtre Musicale de Paris/Châtelet (the first complete *Ring* in Paris since the end of World War II). He also leads a new production of Berg's *Wozzeck* at the Paris Opera in April/May 1999 and returns to the Rome Opera for Britten's *A Midsummer Night's Dream*. His close collaboration with that company continues next season with *Mahagonny* and in 2000-01 with *Lohengrin*. Concert appearances this season in Europe include performances with the Dresden Philharmonic, the Berlin Radio Orchestra, the Santa Cecilia Orchestra in Rome, the Berlin Radio Orchestra, and the Orchestra Nazionale della RAI. Besides his appearances with the Boston Symphony, his North American engagements include concerts with the Minnesota Orchestra in their winter season and at their Sommerfest, and two weeks each with the San Francisco Symphony and the Baltimore Symphony. Having risen to prominence after his 1978 debut with *Carmen* at the Göteborg Opera, Jeffrey Tate now regularly conducts the world's leading opera companies; he is particularly esteemed for his interpretations of Mozart, Strauss, and Wagner, as well as the French repertoire. In the spring of 1995 Mr. Tate returned to the Châtelet in Paris for a new production of Britten's *Peter Grimes*. In June 1995 he conducted Gluck's *Orfeo ed Eurydice* at the Geneva Opera, marking the final production during the tenure of Intendant Hugues Gall, who invited him to conduct *Così fan tutte* for the reopening of Paris's Palais Garnier when Mr. Gall was named the new Intendent of that theater. In addition to his work with the European orchestra, Mr. Tate has worked extensively in North America. He made his North American debut in 1979, replacing James Levine on three hours' notice for a Metropolitan Opera performance of Berg's *Lulu*; he has since conducted Met productions of *Don Giovanni*, *Così fan tutte*, *Mahagonny*, *La bohème*, *Wozzeck*, *Lohengrin*, *Der Rosenkavalier*, and the Stravinsky "triple bill" of *Oedipus Rex*, *Le Rossignol*, and *Le Sacre du printemps*. In San Francisco he has conducted Strauss's *Elektra* and Mozart's *The Marriage of Figaro*. A prolific recording artist, Jeffrey Tate has led the English Chamber Orchestra in recordings of the complete Mozart symphonies and the complete Mozart piano concertos with soloist Mitsuko Uchida. Other recordings include Mendelssohn's *Midsummer Night's Dream* music and Bruckner's Ninth Symphony with the Rotterdam Philharmonic, Grieg's *Peer Gynt* with the Berlin Philharmonic, and the ninth symphonies of Schubert and Beethoven with the Dresden Staatskapelle. His extensive opera catalog includes Strauss's *Arabella*, Humperdinck's *Hänsel und Gretel*, Offenbach's *Tales of Hoffmann*, and Berg's *Lulu*. Born in Salisbury, England, Jeffrey Tate studied medicine at the University of Cambridge, qualifying as a doctor at London's St. Thomas's Hospital. His great interest, however, was music, and he joined the Covent Garden staff in 1970 as a répétiteur, remaining through 1977 and working with such conductors as Colin Davis, Carlos Kleiber, John Pritchard, and Sir Georg Solti. He was created a Knight Commander of the British Empire in England and in France was named a Chevalier des Arts et des Lettres. Mr. Tate made his Boston Symphony debut in April 1986 and appeared most recently with the BSO for subscription concerts in January/February 1997 and a Tanglewood concert that July.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

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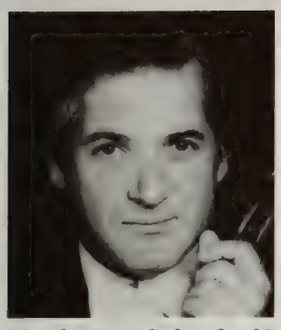
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Pinchas Zukerman



Equally respected as a violinist, violist, conductor, chamber musician, and teacher, Pinchas Zukerman has been winning critical and public acclaim for nearly four decades. In April 1998 he was appointed music director of the National Arts Centre Orchestra of Canada, an involvement that includes eight weeks in Ottawa each season as well as touring, recording, and educational outreach activities with the orchestra. In addition to that position, he is currently music director of the Baltimore Symphony's Summer MusicFest, music director of the Ilona Feher Music Center in Holon, Israel, and chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music. Mr. Zukerman regularly performs with the world's finest orchestras. From 1980 to 1987 he was music director of the Saint Paul Chamber Orchestra. He was also music director of the South Bank Music Festival for three years, principal guest conductor of the Dallas Symphony for two years, and principal guest conductor of the Dallas Summer Music Festival for three years. A frequent chamber music performer, he has appeared worldwide with such friends and colleagues as Daniel Barenboim, Vladimir Ashkenazy, Itzhak Perlman, the Tokyo String Quartet, and the late Jacqueline du Pré. This season he joins pianist Vladimir Ashkenazy and cellist Lynn Harrell for a tour of the Far East performing the Schubert piano trios, which they have recorded for Decca. Mr. Zukerman has recorded for CBS Masterworks, Philips, Angel, and Deutsche Grammophon and is currently an exclusive artist with BMG Classics/RCA Victor Red Seal. His extensive discography contains more than 100 titles and has earned him twenty-one Grammy nominations and two awards, for "Best Chamber Music Performance" in 1980 and "Best Classical Performance, Instrumental Soloist Without Orchestra" in 1981. Highlights of his 1998-99 concert season include conducting engagements with the Chicago Symphony, Orchestre National de France, Pittsburgh Symphony, Czech Philharmonic, Israel Philharmonic, and Musikkollegium Winterhur. Besides this week's performances with the Boston Symphony Orchestra, he will also appear as soloist this season with the Deutsches Symphonie-Orchester Berlin, the Bavarian State Orchestra in Munich, the Minnesota Orchestra, the National Symphony, and the National Arts Center Orchestra. In celebration of his fiftieth birthday he will lead the English Chamber Orchestra—with which he began his conducting career in 1970—on a nine-city North American tour. The tour will feature a new work written for the occasion by Mr. Zukerman's longtime friend and collaborator Marc Neikrug, who will also join Mr. Zukerman for recital engagements in Italy, Germany, Spain, France, Poland, the United Kingdom, and North America. Born in Tel Aviv in 1948, Pinchas Zukerman studied music with his father, first on the recorder and clarinet, later on the violin. He soon began violin lessons with Ilona Feher, in whose name he founded a school in Holon, Israel. In 1962 he came to America with the support of Isaac Stern, Pablo Casals, and the America-Israel Cultural Foundation, and began his studies at the Juilliard School with Ivan Galamian, with scholarships from both Juilliard and the Helena Rubenstein Foundation. In 1967, he won first prize at the twenty-fifth Levintritt Competition. Mr. Zukerman made his Boston Symphony debut at Tanglewood in July 1969 as soloist in the Tchaikovsky Violin Concerto and first conducted the BSO in July 1977. His most recent BSO appearances also took place at Tanglewood, in July 1989 as soloist in the Beethoven Violin Concerto and in August 1995 leading an all-Mendelssohn program. The present subscription concerts are his first since February 1979, when he appeared as both soloist and conductor.



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BSO 2000, launched in the fall of 1996, is a five-year campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

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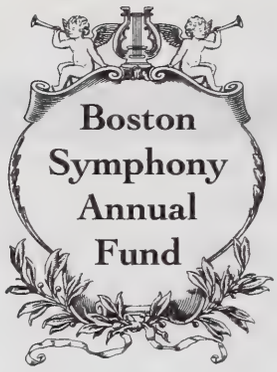
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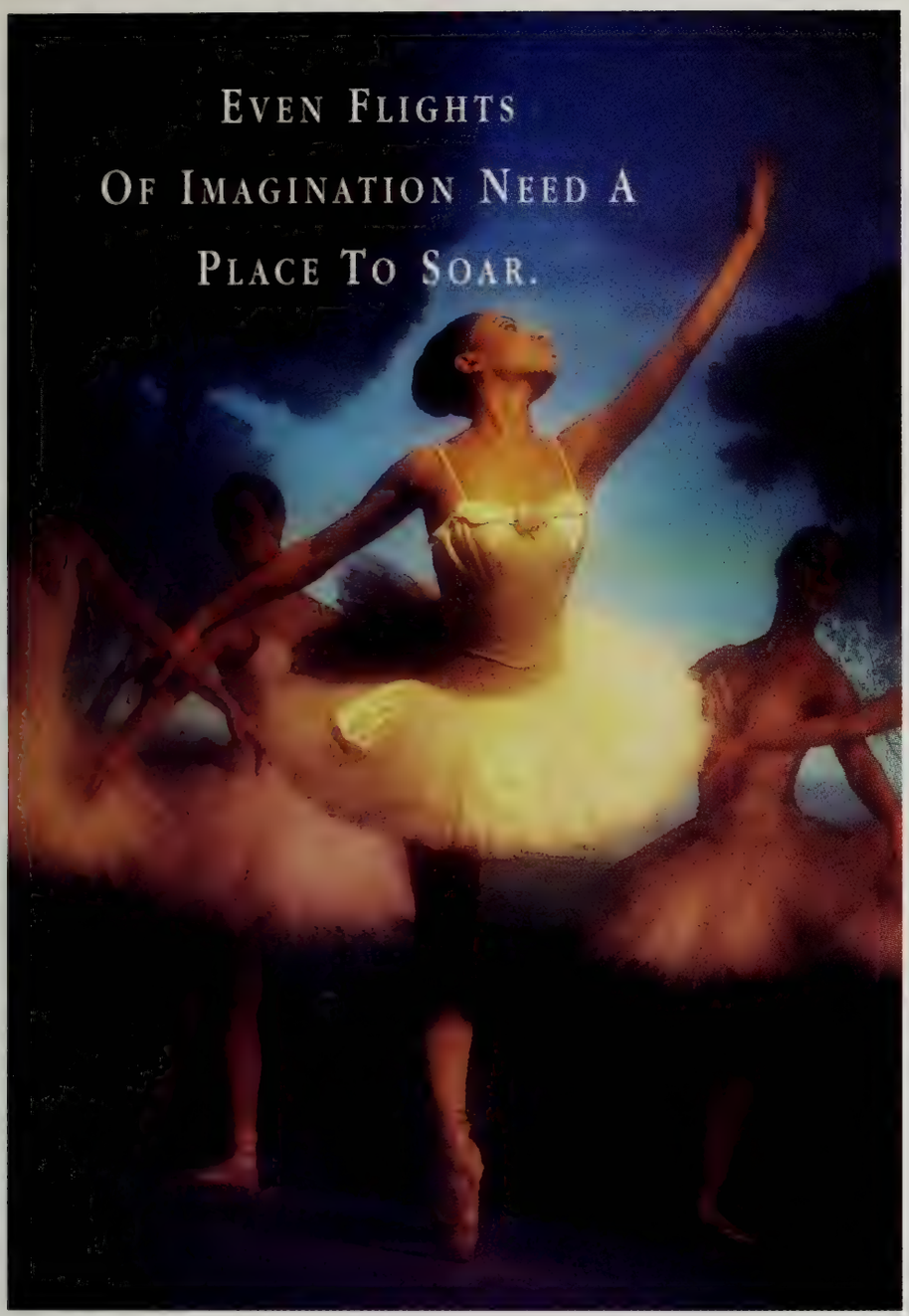
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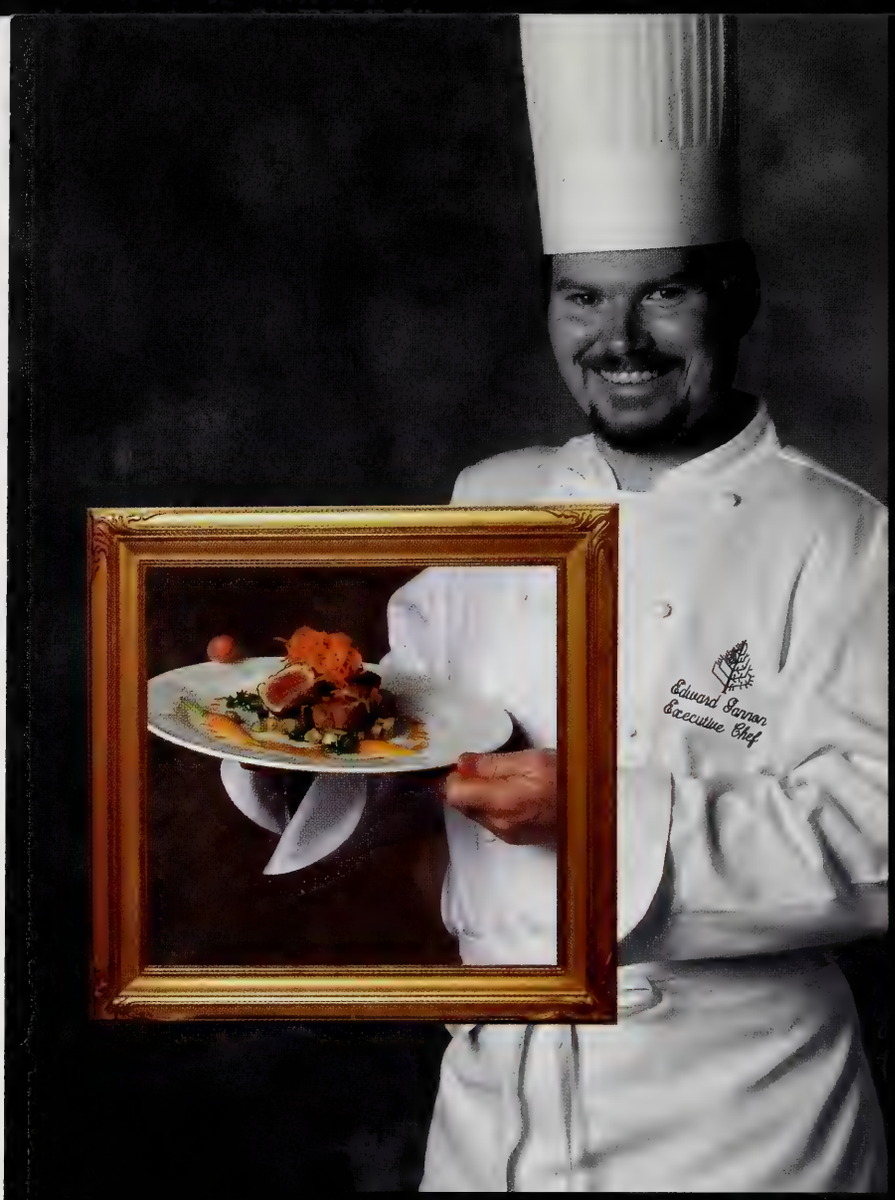
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NEXT PROGRAM. . .

Thursday, April 1, at 10:30 a.m. **(OPEN REHEARSAL; PRE-REHEARSAL TALK AT 9:30 IN SYMPHONY HALL)**
Friday, April 2, at 1:30
(FRIDAY PREVIEW AT 12:15 IN HIGGINSON HALL)
Saturday, April 3, at 8
Tuesday, April 6, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

CHRISTOPH ESCHENBACH conducting

MARTINŮ — *Memorial to Lidice*

BARTÓK — Violin Concerto No. 2
Allegro non troppo
Andante tranquillo
Allegro molto
MIDORI

INTERMISSION

BRAHMS — Piano Quartet in G minor, Opus 25, orchestrated by Arnold Schoenberg
Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla Zingarese: Presto

Returning guest conductor Christoph Eschenbach opens next week's program with a work new to the BSO repertory: Czech composer Bohuslav Martinů's *Memorial to Lidice*, which commemorates a small Czech town wiped off the map by the Nazis during World War II. Three of Martinů's six symphonies were premiered by the BSO, the First and Third under Serge Koussevitzky in the 1940s, the Sixth under Charles Munch in 1955. These concerts also bring the return of acclaimed violinist Midori to Symphony Hall for Bartók's evocatively compelling Violin Concerto No. 2, and conclude with an opportunity to hear Arnold Schoenberg's brilliantly romantic orchestration (he himself called it "Brahms's Fifth") of one of the great masterpieces of chamber music, Brahms's G minor quartet written originally for piano, violin, viola, and cello.

COMING CONCERTS . . .

Thursday, April 1, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Friday 'B'—April 2, 1:30-3:30°
Saturday 'B'—April 3, 8-10
Tuesday 'B'—April 6, 8-10♦

CHRISTOPH ESCHENBACH conducting
MIDORI, violin

MARTINŮ	*Memorial to Lidice*
BARTÓK	Violin Concerto No. 2
BRAHMS	Piano Quartet in G minor, orchestrated by Schoenberg

Wednesday, April 7, at 7:30 p.m.
(Open Rehearsal; Talk at 6:30)
Thursday 'C'—April 8, 8-10:20♦
Friday 'A'—April 9, 1:30-3:50°
Saturday 'B'—April 10, 8-10:20♦

BERNARD HAITINK conducting
ANDRÁS SCHIFF, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
BEETHOVEN	Piano Concerto No. 4
BRAHMS	Symphony No. 1

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Tuesday 'C'—April 13, 8-10:20

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
MOZART	Piano Concerto No. 9 in E-flat, K.271
BRAHMS	Symphony No. 1

Friday Evening—April 16, 8-10:10♦
Saturday 'A'—April 17, 8-10:10♦

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

ALL-MOZART PROGRAM	Symphony No. 35, *Haffner* Piano Concerto No. 9 in E-flat, K.271 Serenade in B-flat, K.361, for thirteen winds, *Gran Partita*

Thursday, April 22, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Thursday 'D'—April 22, 8-10♦
Friday 'B'—April 23, 1:30-3:30°
Saturday 'B'—April 24, 8-10♦
Tuesday 'B'—April 27, 8-10♦

SEIJI OZAWA conducting

WILLIAMS	New work (world premiere)
STRAUSS	*Death and Transfiguration*
BARTÓK	Concerto for Orchestra

Programs and artists subject to change.

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Saturday, March 27, at 6

BONNIE BEWICK, violin
KELLY BARR, violin
ROBERT BARNES, viola
ANDREW PEARCE, cello
JUDITH GORDON, piano

SCHUBERT *Quartettsatz* in C minor, D.703

Ms. BEWICK, Ms. BARR, Messrs. BARNES and PEARCE

DVOŘÁK Terzetto in C for two violins and viola, Opus 74

Introduction: Allegro ma non troppo
Larghetto
Scherzo: Vivace–Poco meno mosso–Vivace
Finale: Theme and Variations

Ms. BEWICK, Ms. BARR, and Mr. BARNES

STRAUSS Quartet in C minor for piano, violin, viola, and cello, Opus 13

Allegro
Scherzo: Presto
Andante
Finale: Vivace

Ms. GORDON, Ms. BARR, Messrs. BARNES and PEARCE

Baldwin piano

Franz Schubert (1797-1828)
Quartettsatz in C minor, D.703

In December 1820, when he wrote the C minor quartet movement ("*Quartettsatz*" in German) listed as D.703 in Deutsch's chronological catalogue of his works, Franz Peter Schubert was not quite twenty-four. Presumably this was intended as the first movement of a complete string quartet that he ultimately left unfinished following a vain attempt at a slow movement. Between 1810 and 1816 he had already completed ten string quartets for home use by his family; he himself played the viola. But upon his return to the genre four years later, Schubert produced an opening movement of such extraordinary originality that he could not find a satisfactory continuation, just as he would much later abandon the *Unfinished* Symphony following an abortive stab at a third movement. In both instances Schubert surely faced the problem of bringing a minor-mode work to a properly convincing conclusion, Beethoven's Fifth Symphony—with its powerful progress from somber C minor to blazing C major—having provided a noteworthily intimidating model. In this *Quartettsatz*, Schubert posed still further difficulties for himself by breaking from "standard" first-movement procedure in his treatment of tonality and thematic materials, in the balance between minor- and major-mode elements, and in the weight he gives the different theme-units (the more relaxed and expansive second theme-group is primarily in major), leading him to recapitulate his materials in reverse order and finish up with the tensely unsettled material originally used to open the movement. In performance, repeating the exposition helps enhance an audience's familiarity with the thematic materials and aid recognition upon their return. Additional hearings of the *Quartettsatz* not only make for easier listening, but further increase one's admiration for Schubert's genius.

—Marc Mandel

Antonín Dvořák (1841-1904)
Terzetto in C for two violins and viola, Opus 74

Antonín Dvořák composed this trio for a relatively uncommon combination of instruments in just one week of January 1887. It was intended to be a small and simple work for his private amusement, to be played by a violinist friend whose pupil was to play second violin, while he took the viola part himself. In the writing, the music outgrew this original intention. Though it remained brief it became difficult, so Dvořák wrote another, easier trio for two violins and viola, the Bagatelles, Opus 75a, and turned this one over to the Prague Society of Artists for its first public performance, on March 30.

The Terzetto is a collection of charming miniatures that begins with an Introduction, Allegro ma non troppo, in three parts, the middle one rhythmically more energetic than the others. The lyrical Larghetto that follows without pause is similarly constructed. The third movement is a lively scherzo, Vivace, in the manner of the Czech folk dance called the *furiant*, with syncopated rhythms and shifting stresses. Its contrasting central Trio section moves at a somewhat relaxed pace. The finale begins Poco adagio, with a theme derived from the first movement, which provides the subject for a series of ten dramatically contrasting variations.

The designation "terzetto" was generally reserved, in the Classical and Romantic eras, for music for three voices. Mozart's use of it for piano trios was exceptional. Dvořák almost certainly intended it as nothing but a diminutive of "trio."

–Steven Ledbetter

Richard Strauss (1864-1949)
Piano Quartet in C minor, Opus 13

Richard Strauss was born into a family of musicians. His father, Franz Joseph Strauss, was the principal horn player of the Munich Court Orchestra for forty-nine years; the leader of the orchestra was his father's cousin, Benno Walter, from whom the younger Strauss received early violin lessons. Franz Joseph Strauss was adamantly anti-Wagner. He instilled in his son the classical values of Mozart and the need for clarity of idea; it wasn't until late in his teens that Richard, against his father's wishes, began to learn and love Wagner's music. (In his memoirs, Richard recalls a meeting between his father and Hans von Bülow, the Wagnerite conductor, at which Bülow accused the elder Strauss of having driven him out of Munich with his opposition.) Richard Strauss's early works, such as the String Quartet in A (1880), the Violin Concerto (1880-82), and the Serenade in E-flat (1881), all strongly showed the influence of Mozart and Mendelssohn. Strauss's horizons were extended by study at the university beginning in 1882 and by a tour to Berlin for the purpose of broadening his career; his music after this time achieves a greater depth as consequence of these new experiences.

The Piano Quartet in C minor, Opus 13, represents Strauss as he was coming into his own style. Written during his trip to Berlin in the winter of 1883-84, the youthful eclecticism of the piece is still apparent, though the influences now are less Mozart and Mendelssohn than Schumann and Brahms. Particularly Brahmsian are the harmonically misleading, unison opening and the interplay between eighth-notes and triplet figures. The piano writing throughout has many passages of octave doubling and dense harmony reminiscent of Schumann. Strauss's own musical hallmarks are also present, such as his tendency to proliferate themes or motifs of different character, and a complementary inclination for using themes that, while distinct, are musically related (a technique also possibly learned from Schumann). Added to the knowledge and love for the theater that Strauss gained in the following few years as a conductor, these techniques would blossom into the organically structured tone poems of the following decade.

The large-scale first movement is in sonata form, with the two-part first theme ensuring plenty of material for development. The scherzo contrasts a motif of octave skips with a stepwise gesture; the Trio is surprisingly short. In an example of Strauss's thematic connections, the contour and treatment of the Andante theme has a similarity to the first theme of the Allegro. A syncopation touched on in the first movement dominates the rhythm of the energetic finale. The main theme of the finale is also related to that of the Allegro, giving the piece a self-contained, satisfying close.

–Robert Kirzinger

Born in Honolulu, Hawaii, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. A frequent performer in Boston-area recitals and chamber music concerts, Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute of Music in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist

with the New England Philharmonic and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

A member of the Boston Symphony Orchestra since February 1996, **Kelly Barr** received her master of music degree from the New England Conservatory of Music and her bachelor's degree from the University of Minnesota. As a soloist, Ms. Barr has performed with the Plymouth Philharmonic, the Depaul Symphony Orchestra, and in a recital series for the Jordanian Conservatory. She has also been heard at the Encore Music Festival, in the Musicorda Summer String Program, at the Isabella Stewart Gardner Museum, in the Minneapolis radio series "Live From Landmark," and as a guest artist at the Children's Museum in Washington, D.C. As an orchestral player she has also performed with the Boston Pops Esplanade Orchestra, the St. Louis Symphony, and the American Soviet Youth Orchestra. Ms. Barr has received awards from the Schubert Club Competition, the Western Illinois University Orchestra Competition, and the Fox Valley Symphony Orchestra Competition.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. A member of the Boston Symphony since 1967, Mr. Barnes has remained active in chamber music in various ensembles, including the Copley String Trio, the Cambridge and Francesco string quartets, and Collage New Music; he has also performed numerous times on WGBH radio. Mr. Barnes has taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

A member of the Boston Symphony since September 1996, cellist **Andrew Pearce** has been soloist with the Los Angeles Philharmonic, the New York Philharmonic, the Utah Symphony, and the Los Angeles Chamber Orchestra. A graduate of the University of Southern California, he studied with Lynn Harrell, Eleonore Schoenfeld, and Ryan Selberg. Head of the chamber music program and a cello teacher at Vancouver Academy of Music from 1989 until he joined the BSO, Mr. Pearce has also been a cello instructor at the Los Angeles Conservatory of Music and at the Klinger String Quartet Seminar in Germany. He was the first recipient of the University of Southern California's Hammer-Rostropovich Prize in 1983 and has received several other awards, including the Presidential Scholar in the Arts Medallion awarded by Ronald Reagan in 1983 and first prize at the Coleman International Chamber Auditions in 1981 and 1982.

Pianist **Judith Gordon** gave her New York recital debut in the Metropolitan Museum of Art's "Introductions" series. Recent solo appearances with orchestra have included the Boston Pops with both John Williams and Keith Lockhart conducting, the Pro Arte Chamber Orchestra with Gunther Schuller, and the Civic Symphony of Boston with Max Hobart. In the 1997-98 season her performances included Schubert's *Schwanengesang* and Schumann's Opus 39 *Liederkreis* with baritone James Maddalena, John Cage's *Europera V*, and a Jordan Hall recital as part of the BankBoston Celebrity Series' "Emerging Artists" program. In chamber music she has worked with a variety of outstanding instrumentalists and singers, including violinist Rose Mary Harbison, cellists Andres Diaz and Yo-Yo Ma, mezzo-soprano Lorraine Hunt, the Lydian String Quartet, and many members of the Boston Symphony Orchestra. A graduate of the New England Conservatory, where she was a student of Patricia Zander, Judith Gordon was named Musician of the Year in the *Boston Globe*'s "Best of 1996 Classical."



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An Inside View





The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.

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BSO

Tanglewood 1999

Tanglewood 1999 will continue to celebrate Seiji Ozawa's 25th Anniversary Season as music director of the Boston Symphony Orchestra. The season begins in June with weekends devoted to Baroque music and chamber music, followed by a Boston Pops concert with Keith Lockhart and appearances by James Taylor on July Fourth weekend. The BSO season opens on July 9 with Seiji Ozawa leading an all-Beethoven program. Other highlights of this special season include performances featuring conductor Roberto Abbado, mezzo-soprano Susan Graham, pianist Emanuel Ax, and narrator Patrick Stewart to commemorate the fiftieth anniversary of Richard Strauss's death; the world premiere led by André Previn of a suite from his new opera, *A Streetcar Named Desire*; a centennial celebration of the orchestral music of Duke Ellington, featuring Seiji Ozawa, Wynton Marsalis, the Boston Symphony, and the Lincoln Center Jazz Orchestra; a fully-staged Tanglewood Music Center production of Puccini's comic opera *Gianni Schicchi* under the direction of Robert Spano; a two-week residency by Claudio Abbado and the Gustav Mahler Youth Orchestra; a guest appearance by Wolfgang Sawallisch and the Philadelphia Orchestra; and an all-Mozart program featuring bass-baritone Thomas Quasthoff with the Freiburg Baroque Orchestra. The Ozawa Hall recital series includes a cross-section of American repertoire, featuring performances by soprano Dawn Upshaw, the vocal ensemble Chanticleer, and the Emerson String Quartet. Other Tanglewood guest artists include Yuri Bashmet, Joshua Bell, Sarah Chang, James Conlon, Alicia de Larrocha, James DePreist, Charles Dutoit, Horacio Gutiérrez, Yo-Yo Ma, Garrick Ohlsson, Itzhak Perlman, Peter Serkin, Gil Shaham, André Watts, and Pinchas Zukerman. The season also includes a Boston Pops concert under John Williams and concerts by the talented young musicians of the Tanglewood Music Center, as well as Jazz at Tanglewood, the annual Festival of Contemporary Music, Tanglewood on Parade, and the Popular Artists series. For a brochure with complete program and ticket information, call (617) 638-9470. For more information call (617) 266-1492 or visit the BSO's web site at www.bso.org.

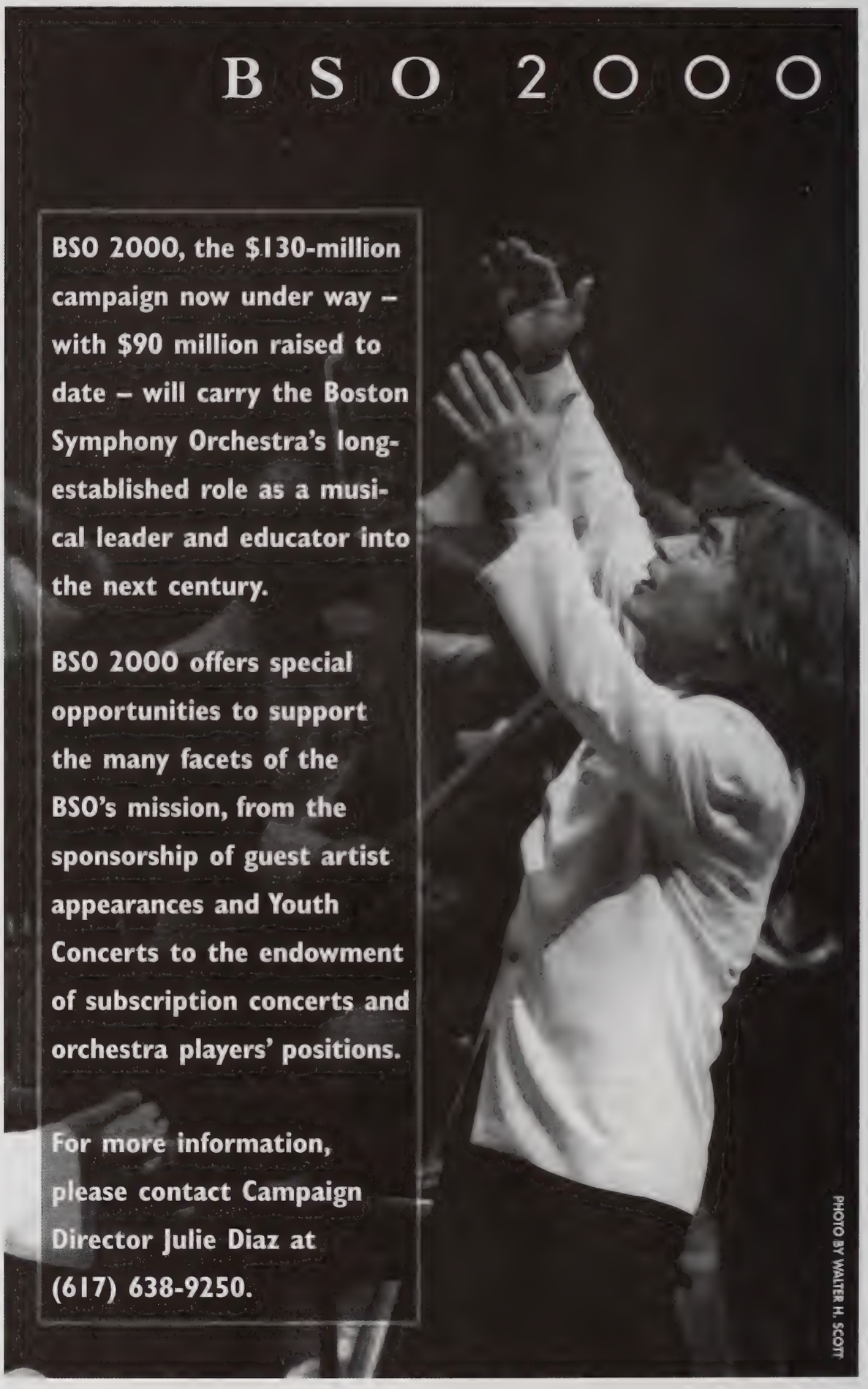
BSO Concert Previews

Designed to enhance the concertgoing experience by providing valuable insight into the music being performed, the BSO's increasingly popular Concert Previews continue throughout the season. These half-hour talks, which include taped musical examples, begin at 7 p.m. in Symphony Hall and are free to ticketholders for the evening's BSO concert. Concert Previews are given by BSO Director of Program Publications Marc Mandel and guest speakers from Boston's musical community. In April, Marc Mandel discusses Martinů, Bartók, Brahms, and Schoenberg (Tuesday, April 6); Brandeis University's Jessie Ann Owens (Thursday, April 8) and Boston University's John Daverio (Saturday, April 10) discuss Tippett, Beethoven, and Brahms; pianist Virginia Eskin discusses Mozart (Friday, April 16, and Saturday, April 17); and, to close the season, Marc Mandel (Tuesday, April 27) and the New England Conservatory's Helen Greenwald (Thursday, April 22, and Saturday, April 24) discuss Strauss, Bartók, and John Williams.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following communities sponsor round-trip bus service for the Friday-afternoon concerts for a nominal fee: Andover, Cape Cod, Concord, Dedham/Dover, Marblehead/Swampscott, Newton/Wellesley, North Shore, South Shore, and Weston in Massachusetts; Concord, North Hampton, and Peterborough in New Hampshire; the Maine and New Hampshire seacoast area; and Rhode Island. Taking advantage of your area's bus service not only helps keep this convenient service operating, but also provides opportunities to spend time with your Symphony friends, meet new people, and conserve energy. In addition, many

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PHOTO BY WALTER H. SCOTT

of the participating communities make a substantial contribution to the BSO from the proceeds. If you would like to start a service from your community, or would like further information about bus transportation to Friday-afternoon concerts, please call Pauline McCance in the Volunteer Office at (617) 638-9263.

Art in Support of Art

Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with an exhibition of works from Powers Gallery, on display through April 26. Entitled "Drawing the Light: The Art of Pastel," this encore exhibit by artists featured in last year's pastel show at Powers Gallery showcases the current renaissance of artistic expression among today's pastel artists. Included in this large group show are the expansive landscapes of Margaret Gerding, the radiant pastels of Will Klemm, the northern light-filled landscapes of Gary Hamel, the exquisite realism of Robert Carsten, the abstracted landscape of Alexandra Boyden, the unique perspective of Wade Zahares, the northern landscapes of Pat Todd and Sandy Wadlington, and the grand landscapes of John Stockwell. Powers Gallery, located at the intersections of Routes 2A and 27 in Acton, Massachusetts, has regularly changing shows featuring original artwork by New England's leading artists. If you are interested in purchasing any of the works for sale, or would like additional information, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works by Ray Warburton (April 26-May 31).

The BSO On-line

Fans of the Boston Symphony Orchestra and Boston Pops with access to the internet can visit the BSO's official home page at www.bso.org not just for up-to-the-minute information about all of the orchestra's activities, but also to purchase tickets for Boston Symphony Orchestra concerts on-line through a secure credit card transaction. Besides program listings and ticket information, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. The BSO web site is updated regularly throughout the year to provide current information on the Boston Symphony, the Boston Pops, and Tanglewood; we invite you to check in frequently.

BSO Members in Concert

BSO members Victor Romanul, violin, Kazuko Matsusaka, viola, and Jonathan Menkis, horn, join pianist Jerome Rosen for the final concert this season in Mr. Rosen's series, "Music For the Love of It," on Sunday, April 18, at 2:30 p.m. at the First and Second Church at the corner of Marlborough and Berkeley Streets in Boston's Back Bay. The program includes J.S. Bach's G minor sonata for viola da gamba, BWV 1029, Bartók's Violin Sonata No. 2, Brahms's F minor viola sonata, Opus 120, No. 1, and Brahms's Trio in E-flat for violin, horn, and piano, Opus 40. Admission is $15 (students $10). For more information call (978) 363-5704.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Beethoven's Piano Trio in D, Opus 1, No. 2, Martinů's Duo for Violin and Cello, and Brahms's F minor piano quintet, Opus 34, on Friday, April 23, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, April 25, at 2:30 p.m. at Trinity Church in Newton Centre. The performers are violinists Sharan Leventhal and Tatiana Dimitriades, violist James Dunham, pianist Beth Levin, and Mr. Miller. Single tickets are $20 ($17 seniors and students). For more information call (617) 964-6553.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 118th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Celebrating his twenty-fifth anniversary as the BSO's music director this season, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



♪*Appointed by Seiji Ozawa*
* *Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

First Violins

Malcolm Lowe ♪
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova ♪
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin ♪
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick ♪
David and Ingrid Kosowsky chair

*James Cooke ♪
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul ♪
Bessie Pappas chair

*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
Catherine and Paul Buttenwieser chair

*Elita Kang ♪
Mary B. Saltonstall chair

*Haldan Martinson ♪

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky ♪
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley ♪
Shirley and J. Richard Fennell chair

Ronan Lefkowitz ♪
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

Violas

Steven Ansell ♪
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock ♪
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen ♪
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

‡Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young ♪
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce ♪
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker ♪
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪

Flutes
Jacques Zoon ♪
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith ♪
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling ♪
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone ♪
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen ♪
James and Tina Collias chair
Keisuke Wakao ♪
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena ♪
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins ♪
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews ♪
Thomas and Dola Stemberg chair
Thomas Martin ♪
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom ♪
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda ♪
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small ♪
Richard Ranti ♪
Associate Principal

Contrabassoon
Gregg Henegar ♪
Helen Rand Thayer chair

Horns
James Sommerville ♪
Principal Horn
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring ♪
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen ♪
Elizabeth B. Storer chair
Jay Wadenpfuhl ♪
Richard Mackey ♪
Diana Osgood Tottenham chair
Jonathan Menkis ♪

Trumpets
Charles Schlueter ♪
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman ♪
Ford H. Cooper chair
Thomas Rolfs ♪
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
‡Norman Bolter ♪
§Darren Acosta

Bass Trombone
Douglas Yeo ♪
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins ♪
Timothy Genis ♪
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Librarians
Marshall Burlingame ♪
Principal
Lia and William Poorvu chair
William Shisler
John Perkel ♪

Assistant Conductors
Federico Cortese ♪
Anna E. Finnerty chair
Ilan Volkov ♪

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Stage Manager
Peter Riley Pfitzinger ♪
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BOSTON SYMPHONY ORCHESTRA

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25TH ANNIVERSARY SEASON
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Eighteenth Season, 1998-99

Friday, April 2, at 1:30
Saturday, April 3, at 8
Tuesday, April 6, at 8

CHRISTOPH ESCHENBACH conducting

MARTINŮ *Memorial to Lidice*

The performance of this work is sponsored by AT&T as part of a series exploring great composers of the 20th century.

BARTÓK Violin Concerto No. 2

Allegro non troppo
Andante tranquillo
Allegro molto

MIDORI

INTERMISSION

BRAHMS Piano Quartet in G minor, Opus 25, orchestrated by Arnold Schoenberg

Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla Zingarese: Presto

The evening concerts will end about 10 and the afternoon concert about 3:30.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Please be sure the electronic signal on your cellular telephone, watch, or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

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CELEBRITY SERIES

1998 - 99 Performance Calendar

October

Saint Petersburg Philharmonic Orchestra
4 Sunday, 3 p.m.
Symphony Hall

Gil Shaham
16 Friday, 8 p.m.
NEC's Jordan Hall

John Williams
18 Sunday, 3 p.m.
NEC's Jordan Hall

Jon Nakamatsu
23 Friday, 8 p.m.
NEC's Jordan Hall

Vienna Choir Boys 500th Celebration
23 Friday, 8 p.m.
Symphony Hall

Dance Collective
Emerging Artists Series
23, 24 Friday, 8 p.m.
Saturday, 8 p.m.
Tsai Performance Center

James Galway & Friends
25 Sunday, 3 p.m.
Symphony Hall

November

Garrick Ohlsson
1 Sunday, 3 p.m.
Symphony Hall

Kirov Orchestra
4 Wednesday, 8 p.m.
Symphony Hall

Lorraine Hunt
7 Saturday, 8 p.m.
NEC's Jordan Hall

Nigel Kennedy Ensemble
7 Saturday, 8 p.m.
Symphony Hall

Sydney Symphony Orchestra
13 Friday, 8 p.m.
Symphony Hall

American Ballet Theatre
13, 14, 15
Friday, 8 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Borromeo String Quartet & Menahem Pressler
15 Sunday, 3 p.m.
NEC's Jordan Hall

Caribbean Pan Fest:
Panazz Players and Ken "Professor" Philmore
22 Sunday, 3 p.m.
Symphony Hall

December

Guarneri String Quartet
4 Friday, 8 p.m.
NEC's Jordan Hall

A Chanticleer Christmas
6 Sunday, 3 p.m.
NEC's Jordan Hall

Kendra Colton
Emerging Artists Series
11 Friday, 8 p.m.
NEC's Jordan Hall

Polar Express/ Elijah's Angel
Family Musik
12 Saturday, 2 p.m.
NEC's Jordan Hall

January

Moiseyev Dance Company
10 Sunday, 3 p.m.
Symphony Hall

New York Philharmonic
15 Friday, 8 p.m.
Symphony Hall

Mia Chung
Emerging Artists Series
17 Sunday, 3 p.m.
NEC's Jordan Hall

Andrea Marcovicci
23 Saturday, 8 p.m.
NEC's Jordan Hall

Tap!
Family Musik
30 Saturday, 2 p.m.
Tsai Performance Center

Tokyo String Quartet
30 Saturday, 8 p.m.
NEC's Jordan Hall

Renée Fleming
31 Sunday, 3 p.m.
Symphony Hall

February

Radio Symphony Orchestra Berlin
3 Wednesday, 8 p.m.
Symphony Hall

Emerson String Quartet & KLR Trio
7 Sunday, 3 p.m.
NEC's Jordan Hall

Royal Concertgebouw Orchestra Amsterdam
10 Wednesday, 8 p.m.
Symphony Hall

Mark Morris Dance Group and Yo-Yo Ma
25, 26, 27, 28
Thursday, 8 p.m.
Friday, 8 p.m.
Family Matinee
Saturday, 2 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Midori Chamber Ensemble
26 Friday, 8 p.m.
NEC's Jordan Hall

Kodo Drummers
28 Sunday, 3 p.m.
Symphony Hall

March

Irina Muresanu
Emerging Artists Series
5 Friday, 8 p.m.
NEC's Jordan Hall

Brandenburg Ensemble
7 Sunday, 3 p.m.
Symphony Hall

Victor Borge
12 Friday, 8 p.m.
Symphony Hall

The Chieftains
14 Sunday, 8 p.m.
Symphony Hall

Thomas Hampson
20 Saturday, 8 p.m.
NEC's Jordan Hall

What Makes It Great? with Patricia Schuman
26 Friday, 8 p.m.
NEC's Jordan Hall

Donald Byrd/The Group
Jazz Train
26, 27, 28
Friday, 8 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
Emerson Majestic Theatre

Richard Goode
28 Sunday, 3 p.m.
Symphony Hall

April

Carnival of the Animals
Family Musik
10 Saturday, 2 p.m.
NEC's Jordan Hall

Beaux Arts Trio
11 Sunday, 3 p.m.
NEC's Jordan Hall

Mozarteum Orchestra of Salzburg
18 Sunday, 3 p.m.
Symphony Hall

Preservation Hall Jazz Band
18 Sunday, 8 p.m.
Symphony Hall

Alvin Ailey American Dance Theater
20, 21, 22, 23, 24, 25
Tuesday, 8 p.m.
Wednesday, 8 p.m.
Thursday, 8 p.m.
Friday, 8 p.m.
Family Matinee
Saturday, 2 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Murray Perahia
21 Wednesday, 8 p.m.
Symphony Hall

Evelyn Glennie
25 Sunday, 3 p.m.
NEC's Jordan Hall

Lincoln Center Jazz Orchestra with Wynton Marsalis
28 Wednesday, 8 p.m.
Symphony Hall

Krystian Zimerman
30 Friday, 8 p.m.
Symphony Hall

May

NHK Symphony Orchestra, Tokyo
1 Saturday, 8 p.m.
Symphony Hall

What Makes It Great? with Brentano String Quartet
2 Sunday, 3 p.m.
NEC's Jordan Hall

Mstislav Rostropovich Brandeis Celebration
22 Saturday, 8 p.m.
NEC's Jordan Hall

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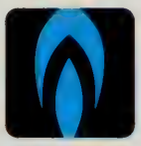
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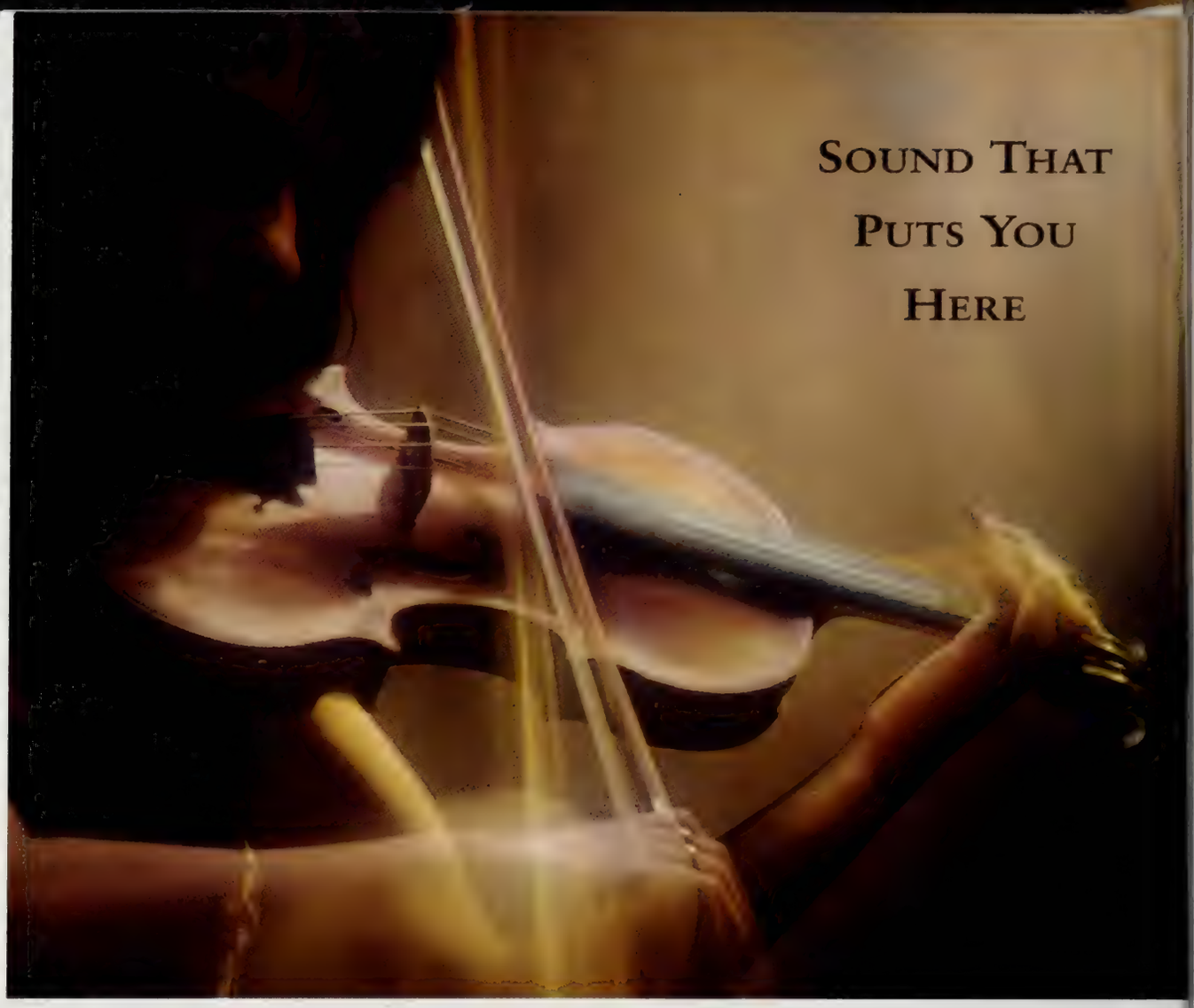


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Bohuslav Martinů
Memorial to Lidice



Bohuslav Jan Martinů was born in Polička, east Bohemia, on December 8, 1890, and died in Liestal, Switzerland, on August 28, 1959. After attempting unsuccessfully to compose a work on this theme in the summer of 1942, Martinů was able to complete Památník Lidicím (Memorial to Lidice) *the following year, completing the score on August 3, 1943. Artur Rodzinsky led the New York Philharmonic in the first performance three months later, on October 28, in a concert commemorating the twenty-fifth anniversary of the founding of the Republic of Czechoslovakia. These are the first performances by the Boston Symphony Orchestra. The score calls for three flutes, three oboes, three clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, harp, piano, and strings.*

In the July 11, 1942, issue of the *Saturday Review*, the young crusading editor Norman Cousins wrote a powerful editorial entitled "Remember Lidice." The United States had become an active participant in the world war only seven months previously, and there were still many who questioned the wisdom or necessity of American participation, who insisted that the "atrocities" widely reported from overseas were exaggerations, propaganda created by the partisans of the other side—our side, as it eventually turned out—who wanted to drag the United States into the war. Six years earlier, when Japan bombed the civilian population of Shanghai, apologists argued that the pilots had really been aiming for military vessels in the harbor and had no intention of purposely attacking civilians. Later on, after Hitler started the active European war with his invasion of Poland on September 1, 1939, some were still willing to argue that perhaps he had some justice on his side. Rumors began to spread of the systematic herding of entire Jewish populations into confinement with the possible aim of extermination, but they were discounted as false because, so the apologists maintained, civilized people could not even contemplate such behavior. Even the Japanese attack on Pearl Harbor was still, in 1942, regarded by some American opponents of the war as the reckless act of a few officers who had run amok, not the official policy of the Japanese navy.

Then came Lidice. At the beginning of 1942, Lidice was a small, seemingly inoffen-

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sive town near Prague. But when SS Upper Group Leader Reinhard Heydrich, the Deputy Reich Protector for Bohemia and Moravia, was assassinated by anti-Fascist Czech partisans, the Nazi army took its revenge. The incident was reported in an official statement that had all the emotional freight of a city council pledge to fill in potholes in the streets of Boston. The utter lack of any sense of the horror that had been committed offered to the entire world, as Cousins pointed out, "the sharpest and most damning description ever drawn of the nature of Nazism." According to the official report, the investigation of Heydrich's death

> revealed beyond doubt that the population of the township of Lidice near Kladno gave shelter and assisted the murderers. In addition, evidence was found of hostile actions committed against the Reich, and subversive printed matter as well as arms and ammunition dumps, illegal transmitting stations, and huge supplies of rationed commodities were discovered....
>
> After ascertaining all these facts, all male adults of the town were shot, while the women were placed in a concentration camp, and children were entrusted to appropriate educational institutions.
>
> The township was leveled to the ground and the name of the community extinguished....

All of this (and more) was detailed in a press announcement officially issued by Nazi

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authorities, presumably intended to strike terror into the hearts of other potential opponents of the Reich.

But the result was quite different. The world recoiled in horror from this astonishingly casual official confession of what today are called war crimes. Cousins ended his editorial by pointing out that the Nazis themselves had provided a slogan that could be used for the remainder of the war if anyone should, under the stress of combat, wonder what it was about: "Remember Lidice."

The destruction of Lidice was horrific for any civilized person in 1942, but the effect of the Nazi action naturally fell hardest of all on Czechs, the compatriots of the murdered civilians. That summer, Bohuslav Martinů was living in the United States, having managed to elude the Nazis, to whom he was *persona non grata* for the composition of his Double Concerto, written in opposition to the invasion of Czechoslovakia. Martinů had lived in Paris from the late 1920s, and the city might well have remained his home for life were it not for the Blitzkrieg into France. When the Nazis blacklisted him, he left behind his manuscripts and other belongings, and spent nine months, from June 1940, wandering about the south of France, trying to procure exit papers. After finding refuge in Lisbon, Martinů and his wife managed to get to New York by the end of March 1941.

Once in the United States, Martinů found his way eased by Serge Koussevitzky. Upon his arrival, the shy, retiring composer could speak hardly a word of English and had only a handful of scores—including pieces composed during the months since leaving Paris—as evidence of his talent. But Koussevitzky offered him the commission for a symphony, and with this project the composer regained his self-confidence. He composed his First Symphony between the spring and early fall of 1942 (partly at Tanglewood, where Koussevitzky had invited him to teach). Martinů was unable to find music to respond to the Lidice tragedy that summer; it was too immediate, too personal. But a year later, at the instigation of the League of Composers, which asked a number of musicians to write music in response to particular events in the war, the *Memorial to Lidice* poured out of him.

The short work—running about eight minutes—is a lament and a funeral march, somber throughout, yet suffused with a sense of possibility, of commitment, and of faith in the future. Much of Martinů's musical language (including the recently completed First Symphony) draws upon the melodies of Czech sacred folk songs and hymns.

The work opens with an ominous orchestral chord that expresses the shock of the news. In a deliberate, mournful pace, the clarinets and bassoons proclaim the cadence figure from a tune known as the "St. Wenceslas Chorale," a melody Martinů had already employed in his First Symphony. Though the pace remains measured, the music builds in animation, leading to a strong climax on a forceful E-flat chord. When it leaps into F minor the horns quote the most famous musical passage of the early '40s, the opening motive of Beethoven's Fifth Symphony, which—partly because its rhythm happens to coincide with the Morse code symbol for the letter "V"—became associated in the public mind with Churchill's "V for Victory" gesture. Beethoven's symphony had come to represent freedom from tyranny, and Martinů quotes it briefly to assert the commitment of Czechs to that universal expression. The opening material returns, closing solemnly, but firmly, with a hushed coda whose dark harmonies nonetheless glow with affirmation.

—Steven Ledbetter

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Béla Bartók
Violin Concerto No. 2



Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary, but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. He composed his Violin Concerto No. 2 between August 1937 and December 31, 1938, dedicating the score to Zoltán Székely, who was soloist in the first performance on March 23, 1939, in Amsterdam, with Willem Mengelburg conducting the Concertgebouw Orchestra. Tossy Spivakovsky gave the American premiere with the Cleveland Orchestra, of which he was then concertmaster, on January 21, 1943, under the direction of Artur Rodzinski. Yehudi Menuhin was soloist in the first Boston Symphony performances in December 1945, with Richard Burgin conducting. Later BSO performances were given by Spivakovsky (with Pierre Monteux), Joseph Silverstein (Erich Leinsdorf), Ruggiero Ricci (William Steinberg and Silverstein), Kyung-Wha Chung (Seiji Ozawa), Pinchas Zukerman (the most recent Tanglewood performance, on July 13, 1979, with Gennady Rozhdestvensky), and Anne-Sophie Mutter (the most recent subscription performances, in February 1991 with Seiji Ozawa). In addition to the solo violin, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, side drum, bass drum, cymbals, triangle, harp, celesta, and strings.

When this work was premiered in 1939, and for nearly twenty years after that, it was always billed as *the* Bartók Violin Concerto. Now, however, it must be regarded as the Second Violin Concerto, owing to the posthumous revival of a work that Bartók had written in 1907-08 for violinist Stefi Geyer, with whom he was particularly close in those years. Later they became estranged, and she never played the work, though she lived until 1956. Only after her death was it premiered—in Basel in 1958—since which time we must speak of two Bartók violin concertos.

On September 1, 1936, Bartók mentioned to his publishers, Universal Edition, that he had some sketches for a new, unspecified work. A few days later, after finishing the *Music for Strings, Percussion, and Celesta*, he wrote asking Universal to send some scores of violin concertos, which suggests that he was studying the various technical problems of the genre (particularly, one assumes, the treatment of the orchestra versus the soloist). Universal sent him works by Kurt Weill, Karol Szymanowski, and Alban Berg.

About the same time, Bartók's friend Zoltán Székely asked if he would write a violin concerto for him. The composer had probably developed his ideas rather far already, since he tended to work out his compositions quite extensively in his head before setting pen to paper. Bartók proposed writing a set of variations for violin and orchestra. Székely held out for a full concerto. In the end, both men were happy. The concerto that Székely premiered contained the normal three movements, while Bartók cleverly got his way, too, by making the middle movement a formal set of variations, while the last movement is, in essence, a variation of the first. Even the restatements within the sonata-form structure of the first and last movements are essentially new variations. But all of this is only another example of what Bartók himself called "my natural tendency to vary and transform."

Bartók may have gotten the idea for this kind of treatment from the *Faust Symphony* of Liszt, a work he admired enormously. In that remarkable composition, the first movement depicted Faust himself, while the last movement—treating Mephistopheles as

"the spirit of negation"—is an ironic variation with every thematic idea twisted into a sardonic nose-thumbing version of itself. Bartók's finale does not have the cynical quality of Liszt's, but it transforms the noble *cantabile* themes of the first movement into the energetic folk dances of the finale.

First movement:

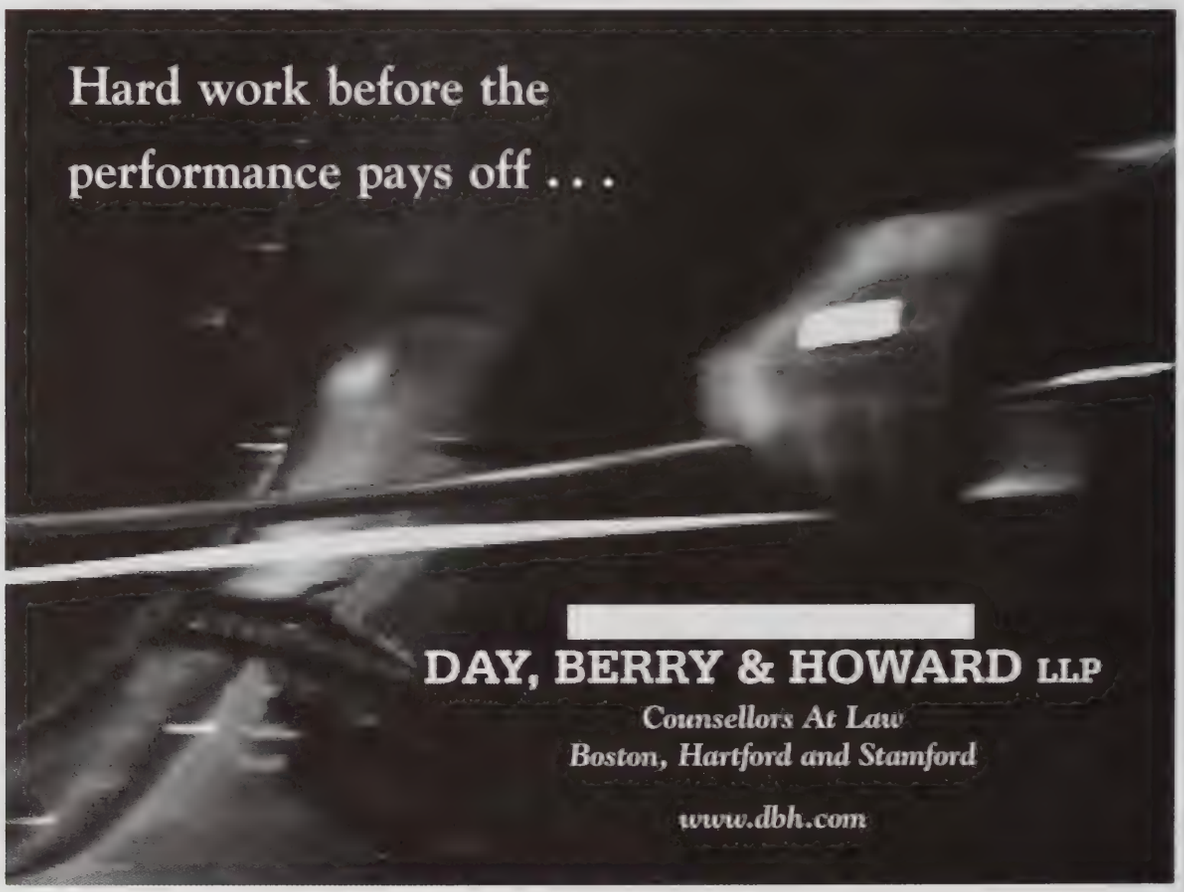


Last movement:



Bartók was normally a fast worker, but the concerto took a long time to finish, and this fact depressed him somewhat. More depressing was the growing threat of Germany. At the time Bartók began the piece, he had not yet thought of leaving his native Hungary; by the time the work was finished, it was becoming increasingly clear that his emigration would be only a matter of time.

Zoltán Székely, for whom Bartók wrote the work, had studied the violin with Hubay and composition with Kodály. He was the first violinist of the Hungarian String Quartet from shortly after its founding until it was disbanded in 1970 (by which time the ensemble had been in the United States for some twenty years). Moreover Székely had been Bartók's frequent partner in duet recitals, clearly motivating the concerto's dedication "To my dear friend Zoltán Székely."



Following its 1939 premiere in Amsterdam, the concerto quickly traveled abroad and was taken up by several violinists in the United States. Once Bartók settled here, they were further encouraged not only by the composer's presence but by the reaction of conductors. Early in 1944 Bartók wrote to his old friend Joseph Szigeti, who had not yet performed the work, though Bartók strongly hoped to hear him in it.

> My dear Joe,
> ...There might still be a possibility with Ormandy. He wrote to me about another matter and mentioned...how he would like to play it with you in Phil., because he had heard it on the radio and thinks that such a viol. concerto had not been written since Beeth., Mendels. and Brahms. Sic Ormandy!

It has often been noted how Bartók's late music found ways of reconciling his advanced sense of form and harmonic structure with a new directness of melodic invention, largely derived from Hungarian folk music, that made these late works far more accessible to audiences than many of the brilliant but knotty compositions of his youth. The Violin Concerto No. 2 certainly demonstrates the immediacy of his late style. It would not be too much to say that the work is in B major (with many shadings of the minor), though a typically Bartókian B major, with its tonal pole not at F-sharp, as traditional harmony would dictate, but at F, a tritone away from the home key, its diametrical opposite in the tonal harmonic system.

The opening violin theme, quoted above—is a broad, noble melody in a *verbunkos* march rhythm that asserts the key of B while simultaneously beginning to undermine it with the instability of a generally chromatic language. The chromaticism eventually takes over in the striking form of a new lyrical melody in the violin that is completely chromatic, containing all twelve notes of the scale, yet of a singing character throughout.



The movement is cast as a full-scale sonata form, with an elaborate and difficult cadenza shortly before the end. This is introduced by Bartók's first use of quarter-tones in this piece, shading the pitches just above and below a unison D, which at least one critic considers to be possibly an ironic reference to the great violin concertos of Beethoven, Brahms, and Tchaikovsky.

For all his interest in varying his musical ideas with every restatement, the slow movement of this concerto is Bartók's only complete traditional variation set, with six variations following the statement of the theme, Andante tranquillo. The orchestral coloration offers a wonderful contrast to the vigorous and assertive sound of the outer movements. The instrumentation is exquisitely delicate, with only one brass instrument and wonderful imagination in the percussion writing. The last movement recasts the first, structurally and thematically, as a gigantic variation, filled with tremendous energy and brio to the very end.

—Steven Ledbetter

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Johannes Brahms
Quartet in G minor for piano and strings, Opus 25,
orchestrated by Arnold Schoenberg

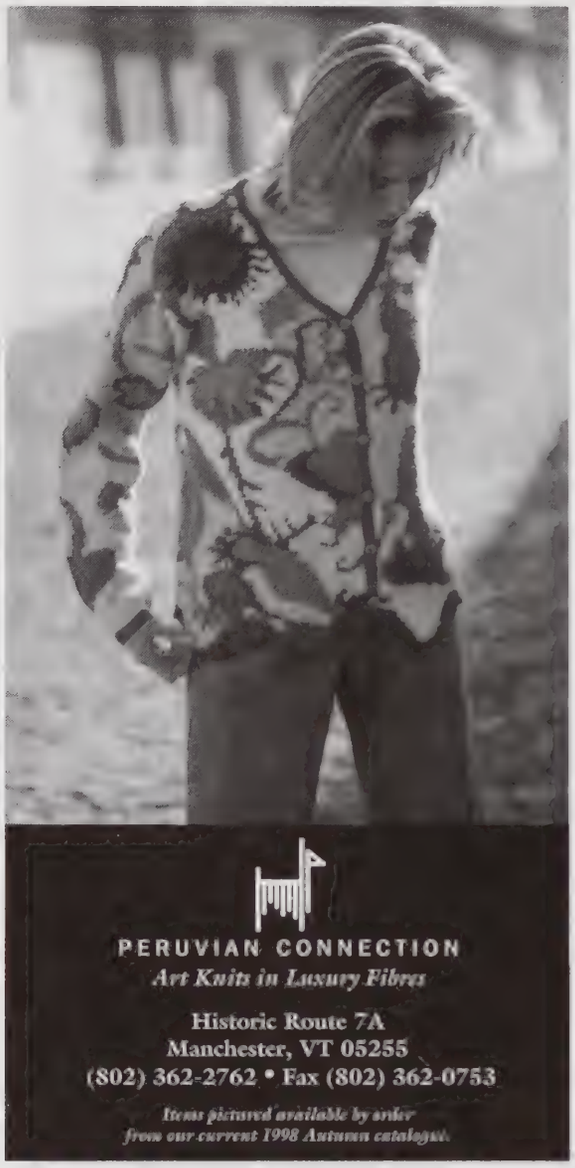


JOHANNES BRAHMS *was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. The composition date of the G minor piano quartet remains unclear. The violinist Joseph Joachim recalled seeing a version of the work (and also of its companion piece, the Opus 26 A major piano quartet) as early as 1855. Brahms and Joachim participated in reading rehearsals of some version of the piece in 1859, but the score reached final form only in 1861. It was first performed on November 16, 1861, in Hamburg by John Boïe, F. Breytler, and Louis Lee, with Clara Schumann at the piano.* ARNOLD SCHOENBERG *(which he spelled "Schönberg" until his 1934 move to the United States) was born in Vienna on September 13, 1874, and died in Brentwood (Los Angeles), California on July 13, 1951. He began his orchestration of Brahms's quartet on May 2, 1937, completing the first movement on July 16, the third movement on August 22, and the finale on September 19. Otto Klemperer and the Los Angeles Philharmonic gave the first performance on May 7, 1938. The Boston Symphony first played the "Brahms Fifth," as Schoenberg called it, in January and February 1942 with Richard Burgin conducting, subsequent BSO performances being given by Burgin ten years later, by Erich Leinsdorf in November 1962, and by Michael Tilson Thomas in the 1973-74 season. Tilson Thomas also conducted the orchestra's most recent performances, in February 1987. The score calls for three flutes (third doubling piccolo), three oboes (third doubling English horn), E-flat clarinet, B-flat clarinet, bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, glockenspiel, xylophone, triangle, tambourine, snare drum, cymbals, bass drum, and strings.*



Johannes Brahms and Arnold Schoenberg are strange bedfellows only to those who don't know how much the great Modernist admired his late-Romantic predecessor. In a sense, the admiration went both ways. They were both Viennese—Schoenberg by birth, Brahms by adoption—and Schoenberg was twenty-two when Brahms died. Though there is no indication they met in person, they had a mutual acquaintance—composer Alexander von Zemlinsky, protégé of Brahms and mentor of Schoenberg. It was Zemlinsky who showed the ailing Brahms one of the last new scores the old man saw, an early string quartet of Schoenberg's. Brahms was impressed enough to offer to finance the impoverished young man's education. For some reason that never happened, and Schoenberg never went to the Conservatory.

Four decades later, Schoenberg was well into his maturity as a composer, having moved from the Expressionist free-atonal approach of his early work to his own brand of neo-classicism, the rationalized system he named "twelve-tone composition." Around 1937, Schoenberg found himself in a fallow period in



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California, where he had settled after fleeing Germany. To keep his hand in, he decided on a fascinating exercise: orchestrating Brahms's youthful, expansive G minor piano quartet.

Brahms had completed the quartet at age twenty-eight in 1861, though he may have begun it several years earlier. The turbulence and passion of the work have to do with more than youthful impetuousness. In the previous years Brahms had experienced a chain of events extraordinary in their glory and horror: Robert Schumann's proclaiming the twenty-year-old Brahms the virtual Messiah of German music, Schumann's fall into madness, the burgeoning love between Brahms and Robert's piano-virtuoso wife Clara, Robert's death in an asylum, Brahms's precipitous flight from Clara and marriage.

During all this turmoil, Brahms had tried to compose while coping with his stormy feelings and the burden of Schumann's prophecy. Perhaps inevitably, he fell into a creative stalemate that lasted for several years. In that period he wrestled with the intractable First Piano Concerto, completed the B major piano trio (surely realizing it had serious formal problems—he revised it nearly forty years later), completed the two beautiful but hardly ambitious Serenades for orchestra, and worked on a piano quartet in C-sharp minor that refused to take wing. Otherwise Brahms spent his time reluctantly performing as a pianist when he needed money, studying counterpoint, and writing little pieces for a women's choir he founded in Hamburg.

Then, somehow, Brahms found his way again. In 1859, after years of generally gloomy reports, he wrote Clara Schumann: "I am writing with ever more zest, and there are signs in me which suggest that in time I may produce heavenly things." He was certainly correct. His rebirth was at hand, and the main vehicles of that rebirth were the B-flat major string sextet and the G minor piano quartet. It is especially in the turmoil of the latter work that one hears echoes of Brahms's recent emotional odyssey.

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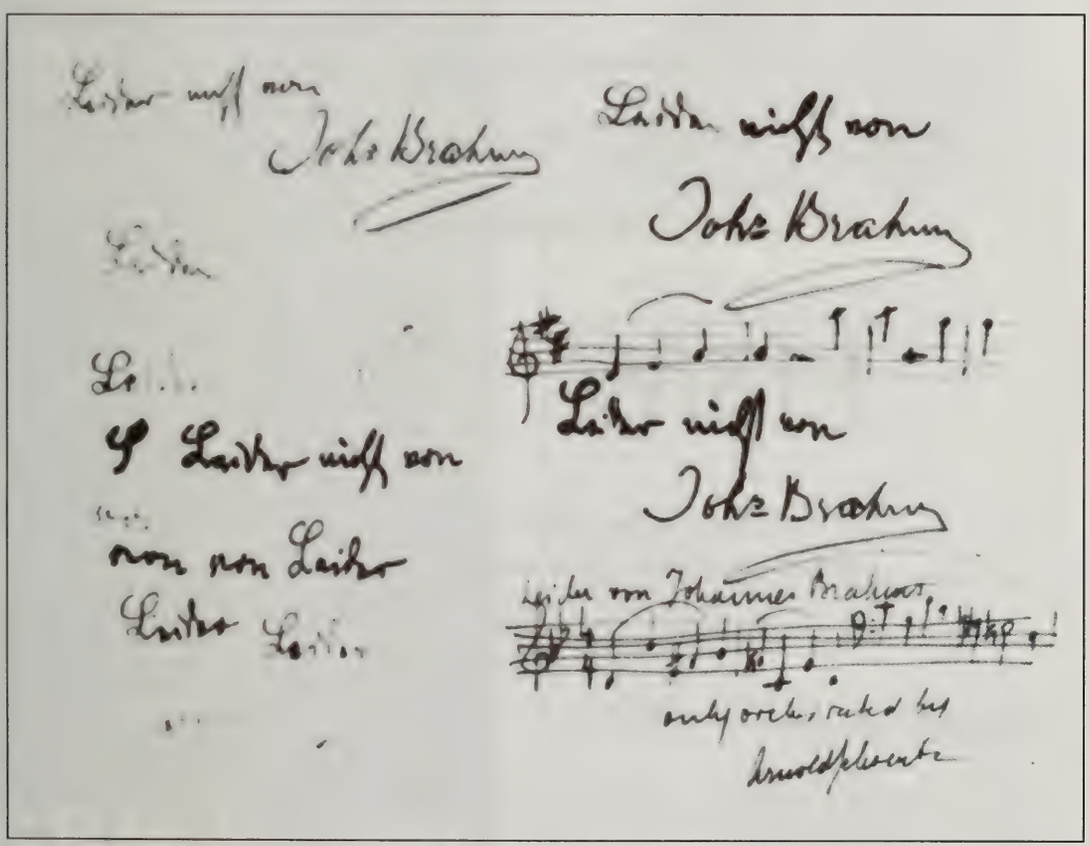
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ness, but they are also works of a genius not quite at his maturity. Thus the opening Brahms left for someone else—say, Schoenberg—to address a drawback of the quartet: it seems to want to push beyond the boundaries of its medium. This was not a unique problem for Brahms. In much of his youthful work—both chamber and piano music—he tended to write on a symphonic scale and tone. Robert Schumann called the early piano sonatas "veiled symphonies." The same is true of the G minor piano quartet: its enormous scope, the complexity of its working out, and the turbulence and even violence of some of the first movement—all suggest a symphonic dimension.

At the same time, each movement of the G minor shows the kind of dialectic with traditional forms that would bring Brahms to his maturity. Like many of the conservative composers of his time, Brahms believed in the continuing vitality of such classical patterns as sonata form, scherzo, and rondo. Unlike most of those contemporaries, however, he had the insight to understand that these forms were not molds to pour notes into, but rather varieties of musical syntax that must be adapted to the job at hand. Just after he finished the G minor quartet, Clara Schumann noted in her journal, "An interesting conversation with Johannes about form. How the old masters had the freest form, while modern compositions move within the stiffest and most narrow limits. He himself emulates the older generation and Clementi...ranks high in his opinion, on account of his great, free form."

The opening movement of the G minor quartet is a strangely proportioned sonata form, with the individual themes involving markedly contrasting ideas, with the second theme section enormously prolonged, with a false repeat of the opening as the beginning of the development, and with a deliberately obscured, almost undetectable recapitulation (the place in sonata form where the beginning material returns). So for listeners who are aware of formal matters, uncertainty about where they are in the form becomes part of the movement's expressive effect: despite the placid first measures in



Schoenberg on the G minor piano quartet: "Unfortunately by Johannes Brahms; only orchestrated by Arnold Schoenberg"

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even quarter-notes, the movement is gnarly and tumultuous, in its material and in its design. Many critics, starting with Clara Schumann, have found fault with the design, but few agree on where the faults lie.

In the ensuing movements Brahms continues his dialectic with tradition, adapting classical genres to his personality and the needs of the moment. The second movement was originally marked "Scherzo," but the music is in 9/8 rather than the usual 3/4, and it is slower and more lyrical than the racing Beethovenian scherzo. On Clara Schumann's suggestion, Brahms crossed out "Scherzo" and wrote in "Intermezzo," thereby naming one of the first of his characteristic middle-tempo inner movements. The slow movement begins with a lush Brahmsian chorale-like melody, but its "Animato" middle section veers into something on the order of a military march.

Then Brahms produced the first of his trademark gypsy finales, the blistering "Rondo alla Zingarese." Rondo form (ABACADA etc.) for a finale is traditional, and using the "gypsy" style in concert works goes back to Schubert and even Haydn. But Brahms's gypsy voice is entirely his own. This kind of music—actually an urban popular style often played by gypsy bands—marked the first time in European history that the music of a swarthy, exotic people captured the imagination of the mainstream culture. Brahms and his generation sat in cafés listening to wild, improvisatory, rhythmically exhilarat-

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ing gypsy music in the same spirit that later generations of white fans sat in Harlem nightclubs listening to jazz. Eventually Brahms's popularistic sets of Hungarian Dances would secure his fame and his fortune. And it was only natural, following the cue of Haydn and Schubert, that he would adapt the style to his chamber and orchestral music.

Thus the quartet that Arnold Schoenberg grew up playing and enjoying. A couple of years after he made his orchestral arrangement, Schoenberg wrote critic Alfred Frankenstein a succinct explanation of why he did it:

1. I like this piece.
2. It is seldom played.
3. It is always very badly played, because, the better the pianist, the louder he plays and you hear nothing from the strings. I wanted once to hear everything, and this I achieved.

My intentions:

1. To remain strictly in the style of Brahms and not to go farther than he himself would have gone if he lived today.
2. To watch carefully all these laws which Brahms obeyed and not to violate such.

One does not have to challenge that explanation to add to it. Schoenberg had a creative consciousness that worked largely on gut-level inspiration, and inspiration of that sort does not abide by tidy rules and reasons. Indeed the scoring is closer to Brahms's voice than to Schoenberg's, yet it is not an imitation but a creative "evocation" of the Brahmsian orchestra. Brahms, to mention one example, would not have used the brass as Schoenberg does—the snarling effect of mutes, rapid figures on trombones, even trombone glissandos. When he was moved to, Schoenberg was quite prepared to "go farther than [Brahms] himself would have gone."

Much of Schoenberg's first movement sounds Brahmsian, especially the rich string writing, yet it rarely recalls any particular moment in Brahms. The second movement is light and airy to go with the delicate lyricism. In the third movement Schoenberg scores the opening tune voluptuously, then gives the full military treatment, with percussion, to the central section. Entirely appropriately, in the gypsy finale he pulls out the percussion battery that the Viennese thought of as "Turkish": bass drum and cymbals, triangle, tambourine. To that he added the modern coloristic effects of xylophone, trombone smears, tapping the wood of bows on the strings.

Schoenberg said that with his arrangement he had created "Brahms's Fifth [Symphony]." That is hardly an exaggeration, though naturally if Brahms had done it himself, he would have done it differently. But besides clarifying the structure and the musical dialogue, and realizing the incipient symphonic scope of the quartet, Schoenberg likely had further agendas in mind with his 1937 arrangement.

In the following decade Schoenberg would publish his historic essay "Brahms the Progressive," in which he declared Brahms not the backward-looking conservative that was his reputation, but rather as an innovator in musical technique and one of Schoenberg's own prime inspirations. In citing Brahms as an inspiration to the future, Schoenberg was proclaiming his own allegiance to the past. By calling Brahms a progressive, Schoenberg was also tacitly calling himself a traditionalist. His orchestration of the G minor piano quartet is a musical testimonial to the same credo.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life with Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. Mr. Swafford teaches writing at Tufts University.



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More . . .

Brian Large, who wrote the Martinů entry for The New Grove Dictionary of Music and Musicians, previously authored the biography *Martinů*, which is out of print. Other books in English about the composer have included Miloš Šafránik's *Bohuslav Martinů: The Man and his Music*, Jaroslav Mihule's *Bohuslav Martinů*, and *My Life with Bohuslav Martinů* by the composer's wife Charlotte Martinů, but these, too, are out of print. *Memorial to Lidice* has been beautifully recorded by Ingo Metzmacher with the Bamberg Symphony (EMI, with music of Hartmann, Nono, and Schoenberg). Other recordings include Karel Ančerl's with the Czech Philharmonic Orchestra (Supraphon), Bohumil Kotmel's also with the Czech Philharmonic (Chandos), and Vládimir Válek's with the Prague Radio Symphony Orchestra (Praga).

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) provides a thoughtful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians has been reprinted in *The New Grove Modern Masters: Bartók, Stravin-*

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sky, Hindemith (Norton paperback). Also useful is John McCabe's *Bartók Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino). The Boston Symphony Orchestra has recorded Bartók's Violin Concerto No. 2 with Anne-Sophie Mutter under Seiji Ozawa's direction (Deutsche Grammophon, with Norbert Moret's *En Rêve* for violin and orchestra). Midori has recorded it with Zubin Mehta and the Berlin Philharmonic (Sony Classical, with Bartók's Violin Concerto No. 1). Of particular interest, too, is Pinchas Zukerman's recording with Leonard Slatkin and the Saint Louis Symphony, which includes two versions of the finale: the published version we're used to hearing, and the original version with a coda that does not include the soloist, written prior to the premiere at the request of Zoltán Székely, the first performer. Christian Tetzlaff's recording with Michael Gielen and the London Philharmonic also uses this original ending (Virgin Classics). The world premiere performance featuring Székely with Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam has been available—in very poor sound—on a Philips CD.

Two important recent additions to the Brahms bibliography are Jan Swafford's *Johannes Brahms: A Biography* (Knopf) and *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up occasionally in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Cambridge). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). There is a volume by Ivor Keys on *Brahms Chamber Music* in the series of BBC Music Guides (University of Washington paperback).

O.W. Neighbour's article on Schoenberg in The New Grove Dictionary has been reprinted in *The New Grove Second Viennese School: Berg, Webern, Schoenberg* (Norton paperback). Charles Rosen's *Arnold Schoenberg* provides a good general introduction (University of Chicago paperback). The collection *Style and Idea* offers an extensive selection of Schoenberg's own writings (University of California paperback). The fullest biography is H.H. Stuckenschmidt's *Schoenberg* (Schirmer).

Recordings of Brahms's G minor piano quartet include Arthur Rubinstein's with members of the Guarneri Quartet (RCA) and a more recent account from Emanuel Ax, Isaac Stern, Jaime Laredo, and Yo-Yo Ma (Sony Classical). If you can find a used copy, I highly recommend a two-disc set of the three Brahms piano quartets as recorded by the Cantilena Piano Quartet (Arabesque). Schoenberg's orchestration of Brahms's G minor piano quartet has been recorded by Sergiu Comissiona with the Baltimore Symphony Orchestra (Allegretto, previously on Vox), Neeme Järvi with the London Symphony Orchestra (Chandos), Michael Tilson Thomas with the Bavarian Symphony Orchestra (CBS, currently unlisted), and Simon Rattle with the City of Birmingham Symphony Orchestra (Angel, also currently unlisted). A recording of the 1938 premiere with Otto Klemperer and the Los Angeles Philharmonic is included in a two-disc box devoted to Klemperer on the German archival label Archiphon.

—Marc Mandel

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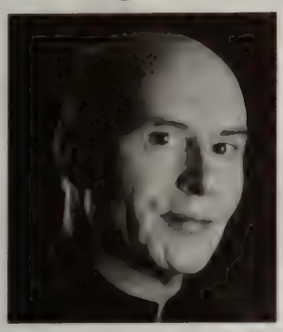
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Christoph Eschenbach



Christoph Eschenbach has regularly conducted the world's major orchestras, including the Boston Symphony, the New York Philharmonic, the Berlin Philharmonic, all the London orchestras, the Orchestre National de France, the National Symphony, the symphony orchestras of Chicago, Cleveland, Montreal, San Francisco, Philadelphia, Pittsburgh, and Toronto, the Israel Philharmonic, the Vienna Philharmonic, and all of the German radio orchestras. He has also conducted in the major opera houses, including numerous engagements with the Houston Grand Opera, including Robert Wilson's production of Wagner's *Parsifal*. The 1998-99 season is Mr. Eschenbach's first as music director of the NDR Orchestra in Hamburg, Germany; concurrent with that appointment he is artistic director of the Schleswig-Holstein Music Festival. 1998-99 is also the last season of his eleven-year tenure as music director of the Houston Symphony, where he becomes conductor laureate in May 1999. In addition, he has been music director of the Chicago Symphony's Ravinia Festival since 1994. In the 2000-2001 season he will begin a three-year period as music director of the Orchestre de Paris. Prior to becoming music director at the Houston Symphony, he was music and artistic director of the Tonhalle Orchestra of Zurich and principal guest conductor of the London Philharmonic. Under Mr. Eschenbach's direction, the Houston Symphony—which he has led on numerous international tours, as well as three tours of the northeast United States—has been widely acclaimed as one of the country's top orchestras. During his Houston tenure he has commissioned new music, expanded the orchestra's discography, and created the Houston Symphony Chamber Players, which whom he has toured internationally and played at the Ravinia Festival. In 1993 and 1994 he traveled with them to the Pacific Music Festival, where he won the 1993 Leonard Bernstein Award, named for the founder of the festival. Mr. Eschenbach had earned a distinguished reputation as a pianist before turning to conducting in 1972. He made his American debut in 1969 with George Szell and the Cleveland Orchestra and has since appeared as soloist with the world's major orchestras. He studied conducting with George Szell and made his conducting debut in 1972 in Hamburg, making his North American debut with the San Francisco Symphony in 1975 and his operatic conducting debut in 1978. His recordings with the Houston Symphony include Strauss's Four Last Songs with Renée Fleming; the violin concertos of John Adams and Philip Glass with soloist Robert McDuffie, violin; Tobias Picker's *The Encantadas* narrated by Sir John Gielgud; Dvorak's Symphony No. 9 and Tchaikovsky's *Francesca da Rimini*; the Brahms symphonies; and the major wind concertos of Mozart with the Houston Symphony's principals as soloists. He has also recorded the symphonies of Schumann, Grieg's *Peer Gynt*, and the Saint-Saëns *Organ* Symphony with the Bamberg Symphony; the complete Mozart violin concertos with the London Philharmonic and violinist Young Uck Kim; Berlioz's *Symphonie funèbre et triomphale* and *La Mort de Cleopâtre* with the Czech Philharmonic; and Marc Neikrug's *Through Roses* with Pinchas Zukerman and seven other soloists for Deutsche Grammophon. As conductor and soloist he has recorded Mozart's concertos for two and three concertos with Justus Franz, former West German Chancellor Helmut Schmidt (an accomplished amateur pianist), and the London Philharmonic. Mr. Eschenbach received the Officer's Cross of the Order of Merit from the Federal Republic of Germany in 1990 and the Commander's Cross of the Order of Merit of the Federal Republic of Germany in 1993. Mr. Eschenbach made his Boston Symphony debut as pianist in July 1969 and as conductor in July 1978. His most recent subscription appearances were in March 1994 as both conductor and soloist; since then he has conducted the orchestra at Tanglewood in 1994, 1995, and 1996.

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Wednesday, April 7, at 7:30 p.m. **(OPEN REHEARSAL; PRE-REHEARSAL TALK AT 6:30 IN SYMPHONY HALL)**
Thursday, April 8, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Friday, April 9, at 1:30
(FRIDAY PREVIEW AT 12:15 IN HIGGINSON HALL)
Saturday, April 10, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Tuesday, April 13, at 8

BERNARD HAITINK conducting

TIPPETT — Ritual Dances from *The Midsummer Marriage*

April 7, 8, 9, 10
BEETHOVEN — Piano Concerto No. 4 in G, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace
ANDRÁS SCHIFF

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MOZART — Piano Concerto No. 9 in E-flat, K.271
Allegro
Andantino
Presto – Menuetto: Cantabile – Presto
MARIA JOÃO PIRES

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BRAHMS — Symphony No. 1 in C minor, Opus 68
Un poco sostenuto – Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – Più Andante – Allegro non troppo ma con brio – Più Allegro

Principal Guest Conductor Bernard Haitink returns for a program to open with music by a composer long associated with the BSO, Sir Michael Tippett, who died in January 1998 at the age of ninety-three. For his first opera, *The Midsummer Marriage* (1946-52), Tippett conceived his own libretto as a kind of modern analogue to Mozart's *The Magic Flute*. The "Ritual Dances" offer a taste of the work's richly imagined, lavish orchestral writing. Two different pianists join Mr. Haitink for this series of concerts—András Schiff playing Beethoven and Maria João Pires playing Mozart—and the program closes with the powerful Symphony No. 1 of Johannes Brahms.

COMING CONCERTS . . .

Wednesday, April 7, at 7:30 p.m.
(Open Rehearsal; Talk at 6:30)
Thursday 'C'—April 8, 8-10:20♦
Friday 'A'—April 9, 1:30-3:50°
Saturday 'B'—April 10, 8-10:20♦

BERNARD HAITINK conducting
ANDRÁS SCHIFF, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
BEETHOVEN	Piano Concerto No. 4
BRAHMS	Symphony No. 1

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Tuesday 'C'—April 13, 8-10:20

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

TIPPETT	"Ritual Dances" from *The Midsummer Marriage*
MOZART	Piano Concerto No. 9 in E-flat, K.271
BRAHMS	Symphony No. 1

Friday Evening—April 16, 8-10:10♦
Saturday 'A'—April 17, 8-10:10♦

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

ALL-MOZART PROGRAM	Symphony No. 35, *Haffner* Piano Concerto No. 9 in E-flat, K.271 Serenade in B-flat for winds, K.361, *Gran Partita*

Thursday, April 22, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Thursday 'D'—April 22, 8-10♦
Friday 'B'—April 23, 1:30-3:30°
Saturday 'B'—April 24, 8-10♦
Tuesday 'B'—April 27, 8-10♦

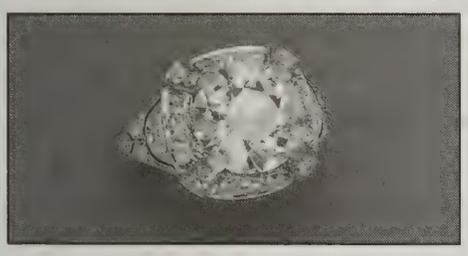
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THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased on-line through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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An Inside View





The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.

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BSO

A Tribute to The Calvert Trust

The appearance of András Schiff on April 8, 9, and 10 has been funded in part by The Calvert Trust Endowment Fund. The Calvert Trust was established in 1965 by the late Mrs. Ruth Crary Young and named in honor of her father, Calvert Crary. Mrs. Young was a faithful Friday-afternoon subscriber and dedicated Friend of the Boston Symphony Orchestra during her lifetime. The Fund was created in 1989 to support the appearance of a guest artist each season.

Tanglewood 1999

Tanglewood 1999 will continue to celebrate Seiji Ozawa's 25th Anniversary Season as music director of the Boston Symphony Orchestra. The season begins in June with weekends devoted to Baroque music and chamber music, followed by a Boston Pops concert with Keith Lockhart and appearances by James Taylor on July Fourth weekend. The BSO season opens on July 9 with Seiji Ozawa leading an all-Beethoven program. Other highlights of this special season include performances featuring conductor Roberto Abbado, mezzo-soprano Susan Graham, pianist Emanuel Ax, and narrator Patrick Stewart to commemorate the fiftieth anniversary of Richard Strauss's death; the world premiere led by André Previn of a suite from his new opera, *A Streetcar Named Desire*; a centennial celebration of the orchestral music of Duke Ellington, featuring Seiji Ozawa, Wynton Marsalis, the Boston Symphony, and the Lincoln Center Jazz Orchestra; a fully-staged Tanglewood Music Center production of Puccini's comic opera *Gianni Schicchi* under the direction of Robert Spano; a two-week residency by Claudio Abbado and the Gustav Mahler Youth Orchestra; a guest appearance by Wolfgang Sawallisch and the Philadelphia Orchestra; and an all-Mozart program featuring bass-baritone Thomas Quasthoff with the Freiburg Baroque Orchestra. The Ozawa Hall recital series includes a cross-section of American repertoire, featuring performances by soprano Dawn Upshaw, the vocal ensemble Chanticleer, and the Emerson String Quartet. Other Tanglewood guest artists include Yuri Bashmet, Joshua Bell, Sarah Chang, James Conlon, Alicia de Larrocha, James DePreist, Charles Dutoit, Horacio Gutiérrez, Yo-Yo Ma, Garrick Ohlsson, Itzhak Perlman, Peter Serkin, Gil Shaham, André Watts, and Pinchas Zukerman. The season also includes a Boston Pops concert under John Williams and concerts by the talented young musicians of the Tanglewood Music Center, as well as Jazz at Tanglewood, the annual Festival of Contemporary Music, Tanglewood on Parade, and the Popular Artists series. For a brochure with complete program and ticket information, call (617) 638-9470. For more information call (617) 266-1492 or visit the BSO's web site at www.bso.org.

BSO Concert Previews

Designed to enhance the concertgoing experience by providing valuable insight into the music being performed, the BSO's increasingly popular Concert Previews continue throughout the season. These half-hour talks, which include taped musical examples, begin at 7 p.m. in Symphony Hall and are free to ticketholders for the evening's BSO concert. Concert Previews are given by BSO Director of Program Publications Marc Mandel and guest speakers from Boston's musical community. In April, Marc Mandel discusses Martinů, Bartók, Brahms, and Schoenberg (Tuesday, April 6); Brandeis University's Jessie Ann Owens (Thursday, April 8) and Boston University's John Daverio (Saturday, April 10) discuss Tippett, Beethoven, and Brahms; pianist Virginia Eskin discusses Mozart (Friday, April 16, and Saturday, April 17); and, to close the season, Marc Mandel (Tuesday, April 27) and the New England Conservatory's Helen Greenwald (Thursday, April 22, and Saturday, April 24) discuss Strauss, Bartók, and John Williams.

Attention, Friday-afternoon Subscribers: Bus Service to Symphony Hall

If you're tired of fighting traffic and searching for a parking space when you come to Friday-afternoon Boston Symphony concerts, why not consider taking the bus from your community directly to Symphony Hall? Under the auspices of the Boston Symphony Association of Volunteers, the following com-

BSO 2000

BSO 2000, the $130-million campaign now under way – with $90 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.

For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.

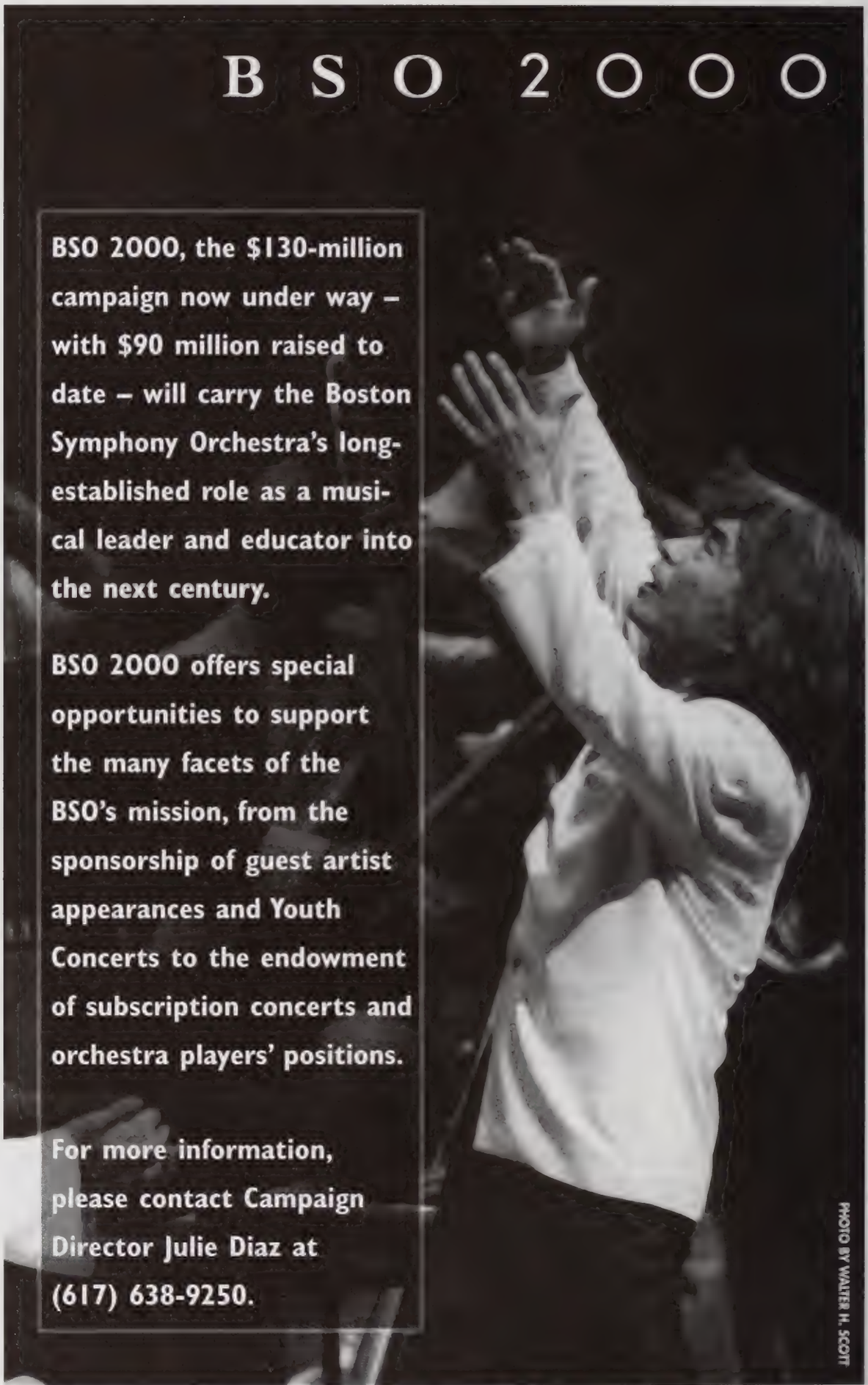


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Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with an exhibition of works from Powers Gallery, on display through April 26. Entitled "Drawing the Light: The Art of Pastel," this encore exhibit by artists featured in last year's pastel show at Powers Gallery showcases the current renaissance of artistic expression among today's pastel artists. Included in this large group show are the expansive landscapes of Margaret Gerding, the radiant pastels of Will Klemm, the northern light-filled landscapes of Gary Hamel, the exquisite realism of Robert Carsten, the abstracted landscapes of Alexandra Boyden, the unique perspective of Wade Zahares, the northern landscapes of Pat Todd and Sandy Wadlington, and the grand landscapes of John Stockwell. Powers Gallery, located at the intersections of Routes 2A and 27 in Acton, Massachusetts, has regularly changing shows featuring original artwork by New England's leading artists. If you are interested in purchasing any of the works for sale, or would like additional information, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works by Ray Warburton (April 26-May 31).

BSO Members in Concert

BSO members Victor Romanul, violin, Kazuko Matsusaka, viola, and Jonathan Menkis, horn, join pianist Jerome Rosen for the final concert this season in Mr. Rosen's series, "Music For the Love of It," on Sunday, April 18, at 2:30 p.m. at the First and Second Church at the corner of Marlborough and Berkeley Streets in Boston's Back Bay. The program includes J.S. Bach's G minor sonata for viola da gamba, BWV 1029, Bartók's Violin Sonata No. 2, Brahms's F minor viola sonata, Opus 120, No. 1, and Brahms's Trio in E-flat for violin, horn, and piano, Opus 40. Admission is $15 (students $10). For more information call (978) 363-5704.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Beethoven's Piano Trio in D, Opus 1, No. 2, Martinů's Duo for Violin and Cello, and Brahms's F minor piano quintet, Opus 34, on Friday, April 23, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, April 25, at 2:30 p.m. at Trinity Church in Newton Centre. The performers are violinists Sharan Leventhal and Tatiana Dimitriades, violist James Dunham, pianist Beth Levin, and Mr. Miller. Single tickets are $20 ($17 seniors and students). For more information call (617) 964-6553.

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



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‡*On sabbatical leave*
°*On leave*
§*Substitute player*

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Charles Munch chair, fully funded in perpetuity

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Associate Concertmaster
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Nurit Bar-Josef ♪
Assistant Concertmaster
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Bo Youp Hwang ♪
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Amnon Levy
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Ronan Lefkowitz ♪
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*Sheila Fiekowsky ♪

*Jennie Shames ♪

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*Xin Ding ♪

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Steven Ansell ♪
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§Darren Acosta

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Bernard Haitink, *Principal Guest Conductor*
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Thursday, April 8, at 8
Friday, April 9, at 1:30
Saturday, April 10, at 8
Tuesday, April 13, at 8

BERNARD HAITINK conducting

TIPPETT — Ritual Dances from *The Midsummer Marriage*

April 8, 9, 10

BEETHOVEN — Piano Concerto No. 4 in G, Opus 58

Allegro moderato
Andante con moto
Rondo: Vivace

ANDRÁS SCHIFF

Program note begins on page 31.

The appearance of András Schiff is funded in part by income from The Calvert Trust Fund.

April 13 only

MOZART — Piano Concerto No. 9 in E-flat, K.271

Allegro
Andantino
Presto – Menuetto: Cantabile – Presto

MARIA JOÃO PIRES

Program note begins on page 39.

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68

Un poco sostenuto – Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – Più Andante – Allegro non troppo
ma con brio – Più Allegro

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Sir Michael Tippett
"Ritual Dances" from *The Midsummer Marriage*



Michael Kemp Tippett—knighted by Queen Elizabeth II in 1966—was born in London on January 2, 1905, and died there on January 8, 1998. He composed his opera The Midsummer Marriage *to his own libretto between 1946 and 1952. The world premiere was given by the Royal Opera, Covent Garden, in London on January 27, 1955, with John Pritchard conducting, Joan Sutherland as Jenifer, and Richard Lewis as Mark. The American premiere of the opera was given by the San Francisco Opera on October 15, 1983, with David Agler conducting, Mary Jane Johnson as Jenifer, and Dennis Bailey as Mark. The concert version of the "Ritual Dances" is dedicated to the conductor Walter Goehr, though it was prepared on a commission from the Swiss conductor Paul Sacher, who led the first performance on February 13, 1953, in Zurich. Andrew Davis led the only previous Boston Symphony performances in January 1976. The "Ritual Dances" call for an orchestra of two flutes (doubling piccolos), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (triangle, cymbal, gong, bass drum), harp, celesta, and strings; an ad lib. chorus part in the last of the opera's four dances is not used in these performances.*

Two composers dominate mid-twentieth century British music: Benjamin Britten and Michael Tippett. While Boston Symphony audiences have been fortunate to hear so much of Tippett's music (thanks initially to Colin Davis's presence as Principal Guest Conductor from 1972 to 1984; see page 21), most classical musical listeners have not. Tippett's style, after his early years, is usually far more challenging to deal with than Britten's, and his critical standing has taken longer to settle. The two composers were essentially two sides of the same English coin: Britten a Mozartean prodigy with a formidable technique, Tippett a slow developer who, like Haydn, didn't really find his style until the brink of middle age.

Both composers found a central creative outlet in the world of opera. Britten, an essentially tragic artist, found ambiguity and conflict in seemingly "ordinary" situations, working with skilled librettists who adapted preexisting works of literature. Tippett, a more heroic and optimistic type of composer, assembled a vast range of materials—musical, literary, psychological—to create ideal fantasy worlds in which basic human problems could be exposed and resolved. Like Wagner he wrote his own librettos, and his operas are "quests" for final truths, their purpose being unabashedly didactic. Tippett composed fewer operas than did Britten, but perhaps he demanded more of the medium. Both *The Midsummer Marriage* (1946-52) and *King Priam* (1958-61) have won great respect, but his final operas (*The Knot Garden*, *The Ice Break* and *New Year*), all of which deal with political, social, and sexual problems in a complicated way, remain highly controversial.

Tippett's style can seem less immediately rewarding than Britten's, but he too has important things to say. In the 1960s Tippett would find personal resonances in the work of Charles Ives, admiring the Connecticut Yankee's fiery maverick tendency and his collage-like quoting of any musical "found objects" that had meaning to him. Tippett was not yet a collage artist at the time of *The Midsummer Marriage*, but his references to the music of others are barely sheathed. Within his precisely balanced contrapuntal forms, Tippett can drop in hints of Purcell, Hindemith, Stravinsky, and more, while retaining a dream-like fabric of transformation and juxtaposition that is very much his own. A composer who is less present on the surface but deep in Tippett's heart (as he

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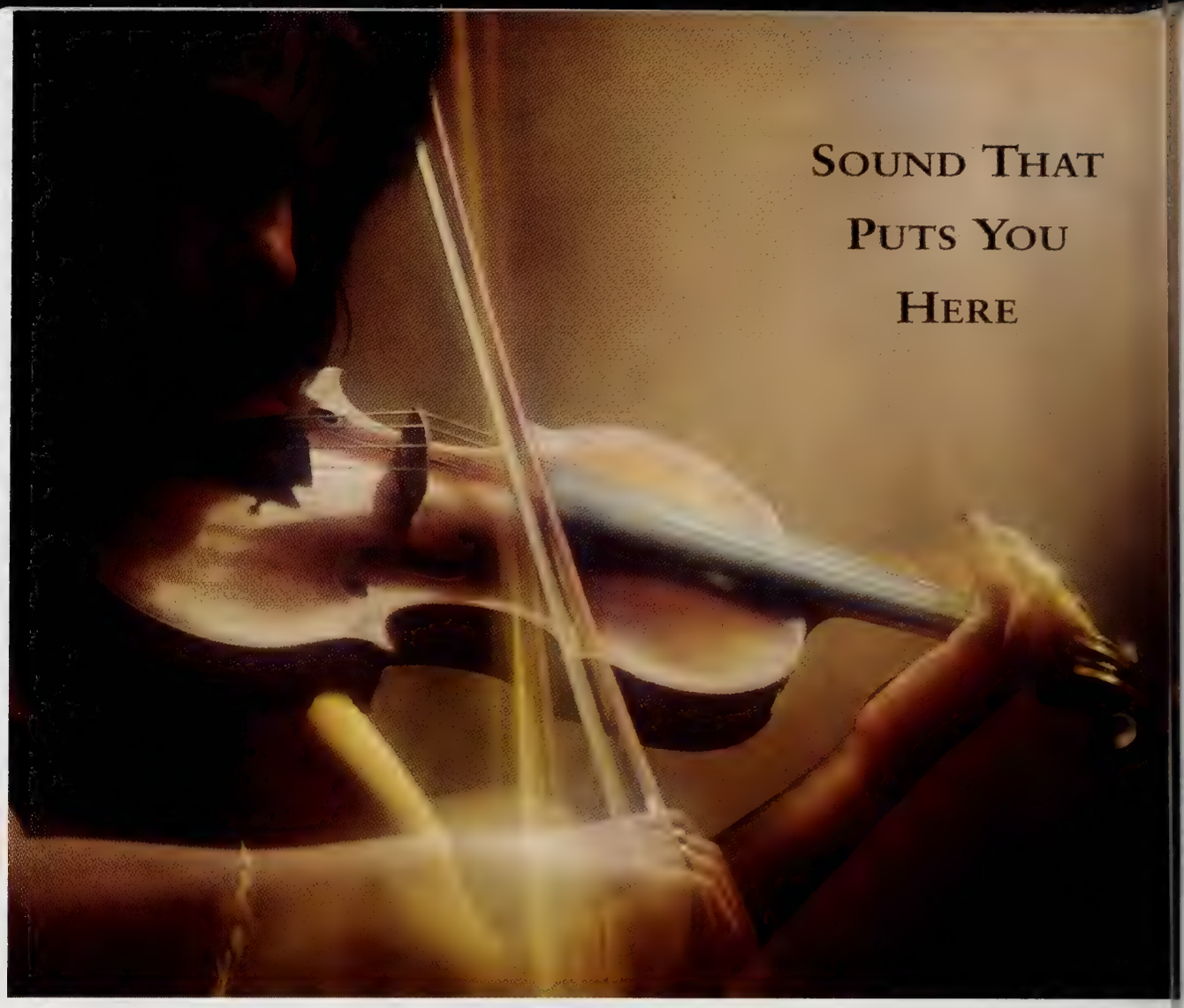


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was in Ives's) is Beethoven, whom he admired for his taut and powerful classical forms. But while Beethoven's classical process is dynamic and forward-moving, Tippett's process here is cyclical, expanding anew and then rounding back to the same musical problems—not unlike the experience of therapy. (Tippett's powerful general influences came not only from Auden, Eliot, and George Bernard Shaw but also from the dream psychology of Carl Jung.)

The plot of *The Midsummer Marriage* is set in a fantasy version of contemporary England but has roots in both Shakespeare's *A Midsummer Night's Dream* and in Mozart's *The Magic Flute.* Mark and Jenifer, an exalted and ideal couple whose names come from the lore of Tippett's native Cornwall, have arrived at their wedding day only to realize that they have not discovered their true selves: like Mozart's Tamino and Pamina, they must go through separation and ordeals to gain self-knowledge before they can form a union as two well-balanced personalities. There is also a more "earthy" kind of couple, Jack and Bella. Jack is a mechanic and Bella is the secretary of the gangsterish businessman King Fisher (an "American" name "like Duke Ellington," Tippett quaintly explained), who is Jenifer's father and who is very much against her marriage.

The first three of the Ritual Dances come in Act II, when a group of dancers attending a pair of supernatural "Ancients" performs a series of dances meant to illustrate the inevitable path of Mark and Jenifer's union. These dances depict female animals (hound, otter, and hawk) hunting males (hare, fish, and bird), and take place in three seasons, autumn, winter, and spring. The fourth takes place in Act III, after the demise of Fisher and his evil deeds: called "Fire in summer," it celebrates rebirth, both creative and carnal. Mark and Jenifer can now be one.

The dances begin with the Prelude music to Act II. We start in the fairy-world of the Ancients, and Tippett's first two gestures are appropriate recollections of Mendelssohn, chirping harp and woodwinds followed by a passage of romantic horn calls. After an

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elegant Andante bridge which plays a woodwind canon against a two-part invention in solo violins, Tippett begins a formal pattern that will command each of the first three dances: a Transformation passage based in murmuring strings and scalar flights in the winds, and a Preparation that leads to the dance itself. The Transformations contain brass fanfares that are strikingly similar to the late neoclassical style of Stravinsky's ballet *Agon*, which was being written at almost the same time, while the first two Preparations are muscular adaptations of Baroque-era string writing.

The first three of the dances are founded on a ground bass, giving them a formal sense of ritual. That of the first ("The earth in autumn: The hound chases the hare") combines drum, harp, and plucked and bowed strings: spacious but rhythmically unpredictable, it grows more forceful and complex as the dance progresses. Over it is a scurrying flute tune with a flirty modality switching from major to minor and back again—shades of Stravinsky once more. The resulting dialogue is brought to a sweeping climax three times over. The second dance ("The waters in winter: The otter chases the fish") is a chain of three formal sections cycled through three times. At first, a dark two-measure chorale in the bassoons, horns, and basses backs up a viola line of extraordinary languor. Then a nervous cadenza for two clarinets intervenes, followed by an agitated section of thick and striding counterpoint which closes the cycle and brings us back home to the violas' winding song.

In the third dance ("The air in spring: The hawk chases the bird") things start to change. The Transformation is true to form, but the Preparation is entirely new, a section of two-part counterpoint in icy octaves set in an irregular rhythm of 3+3+2—it has what the writer Ian Kemp calls Tippett's "airborne" quality. This builds to a peak of flashing splendor in high strings, winds, and harp, but instead of the horn fifths that bridged to the first two dances, we now have a sweet D major triad: the little consort of violas has returned from the land of the Prelude. Four of them begin a courtly dance with solos



From the 1955 Covent Garden premiere of "The Midsummer Marriage": Act III, with Joan Sutherland as Jenifer and Richard Lewis as Mark

from the woodwinds, all representing the bird's flight, but the low strings and bassoons arrive with more ominous music. The hare and the fish escaped from harm, but the bird may not be so lucky: a dark patch of C minor string music prepares for the hawk's descent, which is then illustrated vividly with a downward plunge by the piccolos. The bird escapes this time, but in the next cycle a tragic end is implied when the rest of the orchestra intones a blazing passage in E-flat minor, prompting in the opera a scream from Bella.

A third cycle leads directly to the Preparation for the final dance, which comes from Act III. One of Tippett's most deliberate bits of direct imitation—and of the musical imagery of the number three—is brought to fruition here. A passage of three big chords interrupted by silence, a direct allusion to the overture to Mozart's *Magic Flute*, has ended in dissonant harmonic frustration on its two previous appearances, but now is resolved to brilliant consonance, with the operatic chorus intoning a hymn to "fire in summer." Mark and Jenifer, who had disappeared into the temple in Act I, now reappear, singing ecstastically; their lines are taken over by horn and oboe with a joyful canon bounding through the strings. Then a passage of racing strings, backed by solid brass, builds higher and higher in intensity while the chorus praises "carnal love through which the race of men is everlastingly renewed." The music of the opening Prelude returns to close the piece, its horn calls reminding us that each generation of the "race of men" will have to face these mythic challenges for itself.

—Russell Platt

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Russell Platt lives in Minneapolis, where he regularly writes on musical subjects for *Strings*, *The New Yorker*, and the major newspapers of the Twin Cities. Mr. Platt trained as a composer at Oberlin, Curtis, Cambridge, and the University of Minnesota; his music has won awards from ASCAP and the American Academy of Arts and Letters, and was presented this season by the Saint Paul Chamber Orchestra.



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Colin Davis, Tippett, and the BSO: Teaching a Language

by Steven Ledbetter

A first encounter with the work of any composer of substance always involves a certain degree of confusion that is not so different from the experience of learning a foreign language. Even when the sounds are not especially unusual or unfamiliar, they will be assembled in new and different ways, and the listener may find it difficult to capture the meaning of the composer's expressive line. We have long since forgotten how challenging many works of Beethoven's were for the audiences that first heard them, because we come to them now with the experience of having heard them, sometimes for decades, in so many performances that we have completely internalized the particular language of the music, the ways in which Beethoven expresses what he means to say. This in turn makes it possible for us to encounter unfamiliar works of Beethoven and actually have a fair degree of comprehension even on first hearing, precisely because we have learned the language that might be called "Beethovenian."

Such a learning process, of course, is far more important for more recent composers —and far more difficult to attain. The sheer number of new works that call for performance, to say nothing of the rich repertory of the past that audiences wish to hear again and again, makes it difficult for any composer to get the kind of frequent and committed airing that will "teach" the composer's language to new listeners. But it can happen whenever there is a happy conjunction between a composer and a committed conductor, for then the orchestra returns regularly to the work of a creative artist, to the benefit of both the musicians in the orchestra, who become ever more adept at grasping the essential expressive features of the new work and projecting them in performance, and of listeners, who can come to grips with an unfamiliar piece on the increasingly firm basis of a wide knowledge of the composer's work. Bostonians had a unique opportunity to learn the language of Sir Michael Tippett in the years before his final work, *The Rose Lake*, received its United States premiere here several years ago.

During the quarter-century between 1970 and 1995, Tippett's work was performed by the Boston Symphony a dozen times—an average of once every two years. What's more, those dozen schedulings of his work encompassed a wide range of pieces, ten different compositions in all: symphonies, a concerto, works for string orchestra, orchestral excerpts from an opera, choral works, and a tone poem. And two of these ten were commissioned or co-commissioned by the orchestra.

Rarely does a living composer enjoy that kind of attention from a single ensemble unless he is himself the founder of the ensemble. Tippett's "flowering" in Boston—a flowering that eventually also included performances by the Opera Company of Boston and significant performances at the New England Conservatory and Boston University among others—did not come about simply because Tippett had suddenly become a "brand name" composer. Quite the contrary. It was the result of patient gardening on the part of a conductor who, probably more than any other single figure of our century, brought Tippett's music to the world's attention through his committed performances and recordings. The conductor was Colin (later Sir Colin) Davis, and it was our good fortune that he was, during much of this period, the principal guest conductor of the Boston Symphony Orchestra.

When Colin Davis led the Boston Symphony in music of Tippett for the first time— it was the Second Symphony, in February 1970—the composer was already in his sixty-fifth year, yet his music was known only by reputation and through a handful of recordings. The reputation was a curious one, to say the least. Tippett was a late starter, and for most of his life he was an outsider as far as the British musical establishment was concerned. From the 1940s on, he was usually spoken of in the same breath as Benjamin Britten, probably for the simple fact that both composers had been outspoken pacifists—an unpopular political view—during World War II. Beyond that, they were usually



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treated as opposites. Britten had an extraordinary professional veneer; one might even call it a slickness. In any case, it frequently led to the kind of mild derogation that the British like to use for anyone who shows a high degree of native talent and uses it well: "Very clever." Tippett seemed rather the contrary; though his music drew on some of the same sources as Britten's, it was altogether less finished, somehow rough and purposely unpolished, or so it seemed. While Britten developed a reputation as the great opera composer of postwar England, Tippett spent seven years writing an opera, *The Midsummer Marriage*, to his own libretto, that seemed destined to sink from the weight of its Jungian symbolism and that took years to reach performance—at which point it was treated harshly by virtually all the critics. Even the undeniable lyric beauty of the music in the richly generous score was simply attacked as anachronistic; modern music was supposed to be spare and harsh and acerbic.

By the time Colin Davis began conducting Tippett in Boston, the composer had just completed his third opera and was writing his Third Symphony, as well as most of his chamber music. His style had changed quite dramatically from that of his first substantial success, the oratorio *A Child of Our Time* (1939-41), and *The Midsummer Marriage*. But Boston critics still thought of Tippett as an old-fashioned composer, or, as Ralph Locke put it in *Boston After Dark*, "a conservative composer riding on the coattails of Stravinsky." He found in the score of the Second Symphony nothing more than "the



Bradford F. Herzog

Sir Michael Tippett and Sir Colin Davis at Symphony Hall in April 1984, following the world premiere of Tippett's "The Mask of Time," a BSO centennial commission

intensity of a washed-out watercolor." However, even at this American premiere for the work, there were listeners who felt otherwise. Harry Neville in the *Herald Traveler* found the symphony "direct, marvelously expressive," while Michael Steinberg, in the *Boston Globe*, admitting that "Tippett's music is exceedingly dense in texture and its surface predominantly dark," felt that Davis and the BSO "produced a statement of it that was clear and powerful." Still, it would have been hard to disagree with Louis Snyder, in the *Christian Science Monitor*, when he noted, "There are suggestions of a personality and an individuality here, but until Sir Michael's work (this and others) becomes more familiar in this country, he will remain an unequated musical quantity..."

Snyder could hardly have foreseen that it would fall to the Boston Symphony, mostly under the direction of Colin Davis, to make Tippett's music "more familiar." In February 1972, Davis led the orchestra in one of Tippett's most gloriously accessible scores, the *Fantasia Concertante on a Theme of Corelli* (1953), a piece that can easily stand beside the great English string orchestra works of Elgar, Vaughan Williams, and Britten. To Michael Steinberg it was "fascinating, a little frightening, deeply mysterious," and the performance ("so lucid and completely felt") was especially welcome.

In February 1974, Davis introduced the new Symphony No. 3 in its American premiere; by this time it was becoming clear that Tippett had, in Davis and the Boston

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Symphony, proponents who were doing—and might well continue to do—valuable service by presenting his music regularly in first-rate live performances. Also by this time it was clear that Tippett's music was entering a new phase, even as he continued to evoke his two favorite composers, Beethoven and Stravinsky. However much the music of Tippett (and other English composers) remained rooted in traditional musical gestures, he was exploring these in a new way. As Michael Steinberg summarized the new work, "his music is a constantly vital argumentative treatise rather than an experiment in aimless sonorities."

In 1976, another conductor named Davis—Andrew—presented the "Ritual Dances" from Tippett's first opera, *The Midsummer Marriage*. And two years later, Colin Davis chose to move backwards in Tippett's output to perform his oratorio, *A Child of Our Time*. This had grown out of an anti-Semitic incident in Germany just before the outbreak of World War II, and Tippett had turned it into a moving musical protest against man's inhumanity to man, making effective use of American Negro spirituals in a manner analogous to the Lutheran chorales in Bach's Passion settings. But here Tippett's text—his own—came in for criticism, as is so often the case with his operas. Ellen Pfeifer in the *Herald American* averred, "You can understand and sympathize with its apocalyptic

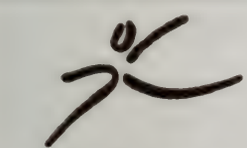
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gloom, but you give up in exasperation over Tippett's oblique, pseudo-profound, sentimental vision of hope." On the other hand, Thor Eckert, Jr., in the *Monitor*, though agreeing that the text "lack[ed] poetry," felt that "the encompassing humanity and optimism pervading *A Child of Our Time*, even at its darkest moments, gives it special impact." The composer himself came to Massachusetts to conduct a repeat performance of *A Child of Our Time* at Tanglewood in August 1979—the only time he ever conducted the Boston Symphony Orchestra.

The sequence of important Tippett performances in Boston continued with the Fourth Symphony, in April 1979, and the Concerto for Violin, Viola, and Cello in January 1982. On the latter occasion, Richard Dyer, writing in the *Globe*, took special note of what Davis had accomplished here—and elsewhere in the musical world—in the preceding decade. "Tippett was far from being a fashionable figure when Davis came to his music; the widespread perception of Tippett as perhaps the greatest of living composers, and the growing acceptance of his music into the international repertory, owes everything to Davis' endeavors on its behalf in the concert hall, the opera house, and the recording studio."

But the real climax of Davis's work with Tippett and the BSO was to come in April 1984, which saw the premiere of Tippett's largest concert work, *The Mask of Time*, commissioned by the Boston Symphony for its centennial, specifically for Colin Davis to conduct in its world premiere. At one point while working on the piece, Tippett described the forthcoming work as "a Mahler Second for the '80s" and announced that it would be his last composition. As it turned out, he lived and composed for more than another decade, but *The Mask of Time* was, nonetheless, an astonishing achievement, and the world premiere in Symphony Hall was an exciting event, with journalists arriving from all over the world to hear it. This "gigantic experiment in synthesis" (as Paul Driver called it in the *Globe*) failed to appeal to some critics. Ellen Pfeifer in the *Herald* found the text "secondhand, pretentious, naive and even trendy" and many musical gestures "of the most obvious sort" despite many "quite brilliant" effects of musical landscape

Miro Vintoniv



Sir Michael Tippett and Seiji Ozawa following the American premiere of "The Rose Lake" in October 1995 at Symphony Hall



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painting. Lloyd Schwartz, in the *Boston Phoenix*, found "some lovely moments" in the music but generally regarded the work as allusive and abstract, never coming fully to grips with its subject. But others hailed the work as a powerful experience. To Driver "it seem[ed] massier, more fierce, more readily throwing off light and heat, than the other major works; more compendious and inclusive...Its fecundity and litheness seem to bespeak a 30-year old creator rather than one nearly 80." And Thor Eckert, Jr., in the *Monitor* reminded readers that "In a century when faddism has been the rage, Tippett has stuck to his own path, and this latest effort reminds us how fortunate we are that a truly visionary composer has had the courage to follow these visions."

Sir Colin Davis's term as principal guest conductor of the Boston Symphony ended after that season; he had accepted a new position in Munich, and he resigned his Boston position to devote himself to his activities in Europe. But in the preceding fourteen years he had firmly established Tippett and his music in the Boston consciousness. Five more Tippett performances in the next decade kept the flame alive. Seiji Ozawa introduced Tippett's other great string orchestra score, the Concerto for Double String Orchestra, to the Boston Symphony repertory in October 1989. Roger Norrington brought back the *Corelli Fantasia* in March 1990. John Williams introduced the *Suite for the Birthday of Prince Charles* at Tanglewood in 1993. And finally, in 1995, Ozawa led the United States premiere of another Boston Symphony commission (extended jointly with the London Symphony Orchestra and the Toronto Symphony Orchestra), which really did prove to be the nonagenarian Tippett's final work, a tone poem entitled *The Rose Lake*. By this time, Boston audiences had grown thoroughly familiar with almost the whole range of Tippett's output; regular concertgoers had been prepared for *The Rose Lake* in a way that few listeners ever manage to be for a brand-new composition.

Following the American premiere in Boston of *The Rose Lake*, Ellen Pfeifer wrote in the *Herald* that "this latest and last work of Tippett's is particularly attractive because it speaks in the language in which he is most eloquent—pure musical sound." The *Globe*'s Richard Dyer observed of this "historic occasion":

> There was a summing-up quality to *The Mask of Time* that partially disguised how radically original and exploratory a work it is: what is astounding about *The Rose Lake* is that it represents undimming powers of invention and exploratory daring. It doesn't sound like anything else in the world, and it doesn't sum anything up—it simply *is*, like the phenomenon of nature in Senegal that triggered Sir Michael's imagination and led him to compose the music.

As Dyer further wrote, "the biggest ovation of all went to Sir Michael himself when he appeared onstage, nattily dressed, obviously frail, still more obviously full of life. It was a great moment." When Seiji Ozawa and the BSO brought the new work to Carnegie Hall the following week, Alex Ross observed in the *New York Times* that "the uncommon beauty of the principal episodes made for a moving testment from a composer who has defiantly gone his own way across the whole 20th century."

The ravishing colors of Tippett's last score and those shimmering performances by the Boston Symphony under Seiji Ozawa offered a kind of final exam to the class that had been learning and absorbing "Tippettian" in Boston for twenty-five years. Everyone graduated with an A+.

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Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on March 27). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz; the public premiere took place in Vienna on December 22, 1808, with the composer as soloist. The American premiere took place at the Boston Odeon on February 4, 1854, with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann. The concerto entered the repertory of the Boston Symphony Orchestra on Beethoven's birthday in the inaugural season, December 16 and 17, 1881; Georg Henschel conducted, George W. Sumner was soloist. Later Carl Baermann was soloist with Henschel. It has also been conducted at BSO concerts under Wilhelm Gericke with soloists Mary E. Garlichs, Anna Clark-Stennige, Rafael Joseffy, Baermann, and Ernst von Dohnányi; Arthur Nikisch with Ferruccio Busoni; Emil Paur with Baermann, Harold Randolph, and Alberto Jonas; Max Fiedler with Josef Hofmann; Otto Urack with Leopold Godowsky; Karl Muck with Harold Bauer, Winifred Christie, and Guiomar Novaes; Pierre Monteux with Arthur Rubinstein, Felix Fox, Edouard Risler, and Leon Fleisher; Bruno Walter with Artur Schnabel; Serge Koussevitzky with Myra Hess, Schnabel, Rudolf Serkin, Jan Smeterlin, and Joseph Battista; Richard Burgin with Claudio Arrau; Ernest Ansermet with Aldo Ciccolini; Leonard Bernstein with Rubinstein and Eugene Istomin; Charles Munch with Miklos Schwalb, Istomin, Serkin, Arrau, and Michele Boegner; Erich Leinsdorf with Rubinstein, Serkin, Malcolm Frager, and Istomin; Max Rudolf with Serkin; William Steinberg with André Watts; Michael Tilson Thomas with Frager; Sir Colin Davis with Gina Bachauer; Seiji Ozawa with Alexis Weissenberg, Watts, Murray Perahia, and Serkin; Lorin Maazel with Vladimir Ashkenazy; Hans Vonk with Weissenberg; Klaus Tennstedt with Peter Serkin; Kurt Masur with Frager and Horacio Gutiérrez; Adam Fischer with Krystian Zimerman, Neeme Järvi with Emanuel Ax, Andrew Davis with Ken Noda, Jesús López-Cobos with Arrau, Bernard Haitink with Maurizio Pollini, Kurt Sanderling with Richard Goode, Ozawa with Maria Tipo, Ozawa with Emanuel Ax (the BSO's most recent subscription performances, in October 1995, though André Previn led a more recent subscription performance with the visiting Orchestra of St. Luke's and soloist Horacio Gutiérrez in March 1998), and Jeffrey Tate with Christian Zacharias (the most recent Tanglewood performance, on July 27, 1997). In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806 Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Con-

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certo (Opus 58), and the *Razumovsky* string quartets (Opus 59). By the end of 1806 he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response—quiet, but startling in the choice of harmony—produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises

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abound as the soloist works up to an extended trill, from which conditioning leads us to expect a *fortissimo* orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat that this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's *fortissimo* restatement of what had been poetic lyricism at the very opening.

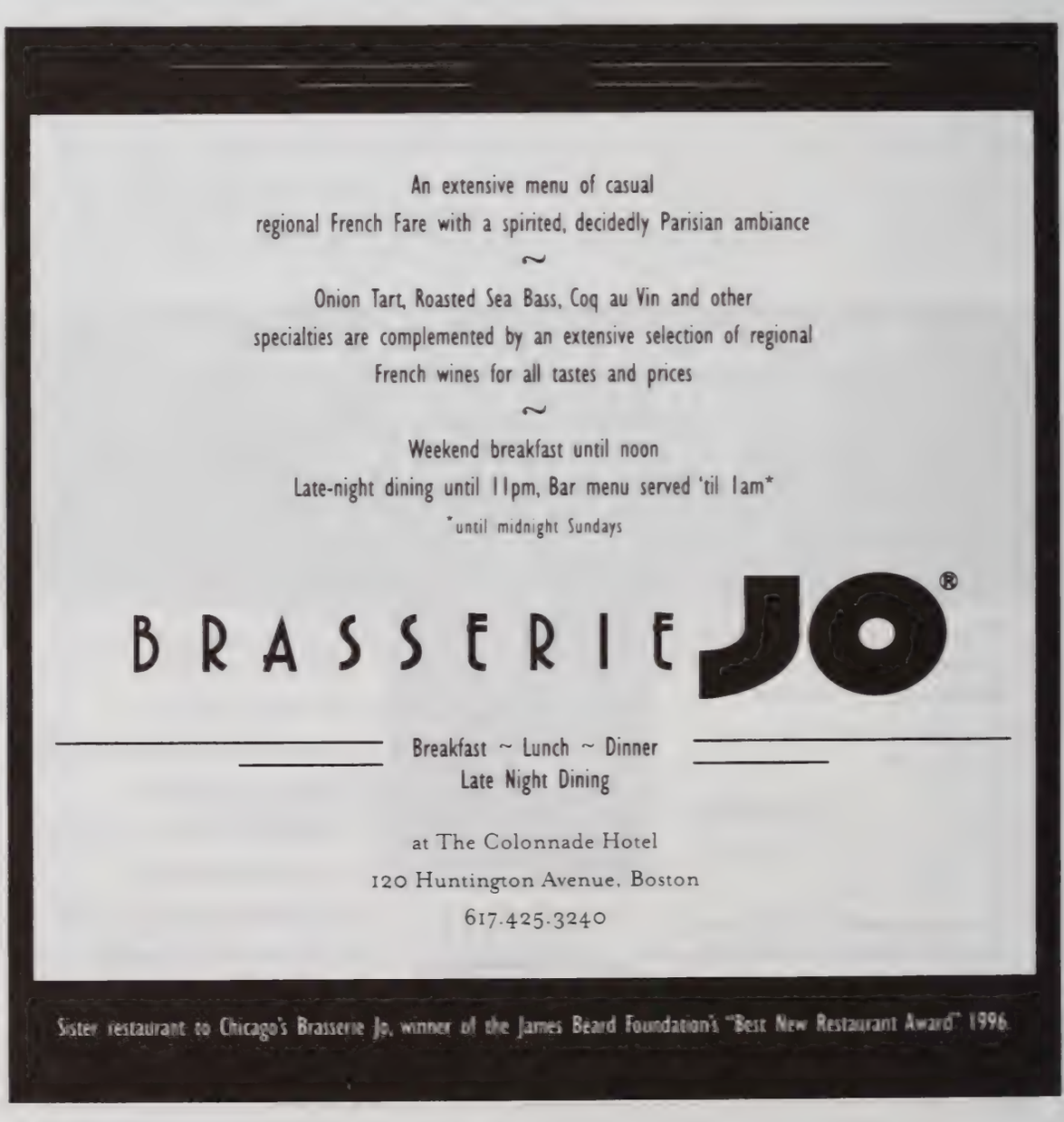
The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. Professor Owen Jander of Wellesley College has recently suggested that the movement as a whole is Beethoven's translation into sound of the story of Orpheus and Euridice (Vienna at that time was enjoying a sudden spurt of interest in Ovid's *Metamorphoses*, one of the principal classical sources of the Orpheus legend, which had long been popular with composers given its demonstration of the power of music over even the forces of death).

The second movement ends in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation not of the home G, but of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhyth-



mic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

The concerto received its first performance in one of two private concerts held in March 1807 at the home of Prince Lobkowitz, one of Beethoven's strongest supporters (and one of the three aristocrats who convinced him not to leave Vienna by promising him a lifetime pension to stay there and keep on composing). The programs included the first four symphonies, the G major concerto, the *Coriolan* Overture, and excerpts from *Fidelio*. The one reviewer who seems to have had access to the concerts was a writer for the *Journal*



des Luxus und der Moden (*Journal of Luxury and Fashion*), who was clearly not able to comprehend Beethoven's music:

> Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

For performance before a general audience, the concerto had to wait until December 22, 1808, for the famous concert that Beethoven gave in the Theater-an-der-Wien, which included the first public performances of the Fifth and Sixth symphonies, the Fourth Concerto, the concert aria *Ah! perfido*, movements from the Mass in C, and the Choral Fantasy, this last composed in a hurry only a short time before to serve as a grand finale. It was, of course, a concert of great historical significance, but it was certainly not as musically satisfying as Beethoven could have hoped. The weather was bitterly cold, and the audience sat for four hours in discomfort, listening to a long series of new and difficult compositions—long past what could be expected of their attention span. Furthermore, the chorus and orchestra were composed of a heterogeneous group of amateurs and professionals, many of whom were surely not up to the demands of the music, which was, in any case, performed from hand-copied parts, not today's neatly-printed sheets! The soprano who sang the aria got stage fright and ruined the piece totally, while during the performance of the Choral Fantasy part of the orchestra forgot to play a repeat, so the entire ensemble fell apart and the piece had to be started over again. Beethoven himself noted, though, that "In spite of the fact that various mistakes were made, which I could not prevent, the public nevertheless applauded the whole performance with enthusiasm." And the composer Johann Friedrich Reichardt described the new concerto, three days after the concert, as "a new pianoforte concerto of immense difficulty, which Beethoven executed astonishingly well in the most rapid tempos. The Adagio, a masterly movement of beautiful, sustained song, he truly sang on his instrument with a profound feeling of melancholy that pervaded me too."

Still, the event left hard feelings. During the rehearsals the orchestra refused to play if Beethoven was in the same room. He needed to listen as best he could from the foyer of the hall and transmit his wishes to the concertmaster, who would in turn transmit them to the players. His increasing deafness made his active participation in the performance continually more difficult. Indeed, the evening of the concerto's public premiere was the last time that Beethoven ever appeared before the public as a piano soloist.

—Steven Ledbetter

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Wolfgang Amadè Mozart
Piano Concerto No. 9 in E-flat, K.271



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed his E-flat piano concerto, K.271, in January 1777 for a touring French pianist, Mlle. Jeunehomme, whose name he is apt to spell "jenomè" or "jenomy" and which his father, Leopold Mozart, turned into "genommi." Presumably Mlle. J. played the first performance, but we have no details about this. Mozart included his own cadenzas in the autograph score. In February 1783, he sent his sister newly composed "Eingänge," or cadenza-like flourishes, to introduce solo passages. Emma Boynet was soloist for the first Boston Symphony performances of this work, conducted by Serge Koussevitzky in April 1943. Later soloists featured in Boston Symphony performances of this concerto included Leonard Bernstein with himself as conductor, Ania Dorfmann with Charles Munch, Rudolf Serkin with Erich Leinsdorf, John Browning with William Steinberg, Christoph Eschenbach with Seiji Ozawa, Alfred Brendel with Klaus Tennstedt, András Schiff with André Previn, Emanuel Ax with Tennstedt, Maria João Pires with Ozawa, Ax with Bernard Haitink, Elisabeth Leonskaya with Jeffrey Tate (the most recent subscription performances, in January and February 1997), and Stephen Hough with James Conlon (the most recent Tanglewood performance, on July 19, 1998). The orchestra consists of two oboes, two horns, and strings.

On February 12, 1874, Miss Amy Fay, a young pianist then in her fifth year of living in Germany where she had gone, as they said in those days, to refine her taste and improve her technique, wrote to her family in St. Albans, Vermont:

> Deppe wants me to play a Mozart concerto for two pianos with Fräulein Steiniger, the first thing I play in public. Did you know that Mozart wrote twenty concertos for the piano, and that nine of them are masterpieces? Yet nobody plays them. Why? Because they are too hard, Deppe says, and Lebert, the head of the Stuttgardt conservatory, told me the same thing at Weimar. I remember that the musical critic of the Atlantic Monthly remarked that "we should regard Mozart's passages and cadenzas as child's play, now-a-days." *Child's play*, indeed! That critic, whoever it is, "had better go to school again," as C. always says!*

Actually, counting the concerto for two pianos that Miss Fay prepared with Fräulein Steiniger, and another for three pianos, Mozart wrote twenty-three piano concertos. (This does not take into account his adaptations of sonatas by other composers that he made for his tours between 1765 and 1767.) Most of us, moreover, would have a hard time reducing the number of "masterpieces" to just nine. The series, at any rate, begins with the still seldom heard, inventive, brilliant, if not perfectly equilibrated concerto in D, K.175, of December 1773, and concludes with one of the most familiar of the "masterpieces," the gently shadowed concerto in B-flat, K.595, completed three weeks before Mozart's thirty-fifth and last birthday. Mozart's most intense concentration on the genre occurred in the middle of the 1780s, the peak of his popularity as a composer and as an

*Amy Fay's *Music Study in Germany*, six years' letters to her family, first published in 1880 at the urging of Henry Wadsworth Longfellow, with later English, German, and French editons sponsored by, respectively, Sir George Grove, Franz Liszt, and Vincent d'Indy, is one of the most vivid, informative, and delightful of all books about music. It has been available as a Dover paperback reprint.

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adult performer. The concerto that Maria João Pires plays at these concerts holds a special place in the sequence, for, after the dashing display of ingenuity of K.175 and the charms of K.238 in B-flat and K.246 in C, it is an all but inconceivable leap forward in ambition and achievement alike. At twenty-one, Mozart is mature.

It all leaves us most curious about Mlle. Jeunehomme—"*die jenomy*"—whose playing, whose personality, or perhaps whose reputation so stimulated Mozart. But to no avail. She passes through Salzburg and through musical history for just a moment in January 1777, leaving her indiscriminately spelled name attached to the work in which Mozart, as it were, became Mozart, and she disappears again—to France, one imagines, to concerts and teaching, perhaps to marriage and retirement from public life. We know that Mozart himself played "her" concerto at a private concert in Munich on October 4, 1777, and from his sending "*Eingänge*" to Nannerl in February 1783 we know that it continued to engage his attention.

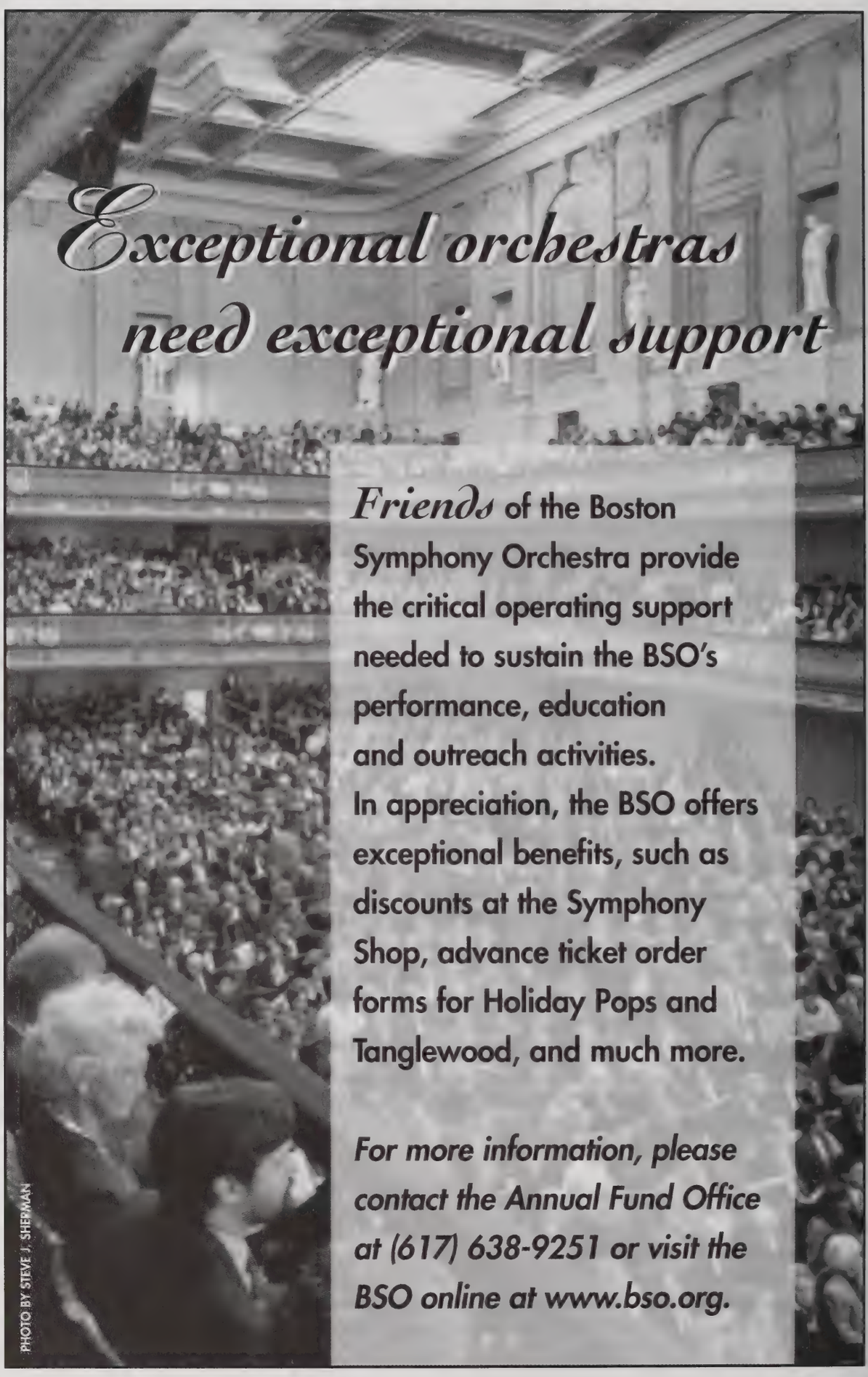
The scoring is modest: only pairs of oboes and horns join the strings, something remembered always with surprise because the impression is so firmly of a big concerto. (It is, in fact, Mozart's longest.) But Mozart uses these restricted resources remarkably: the horn gets to play a melody in unison with the piano, and more than once Mozart explores the uncommon sonority of the keyboard instrument joined only by the two oboes. The orchestra's opening flourish is a formal call to attention. The piano's response is a delicious impertinence. Normal concerto etiquette after all obliges the solo to wait until the end of an extended *tutti*. But the piano's penchant for playing at unexpected times once established, the whole issue of who plays when becomes the subject of continuing, subtle jokes and surprises.

It was often typical of Mozart to translate the gestures of opera into the context of the concerto. In the slow movement of his *Sinfonia concertante* for violin and viola, for example, Mozart engages the soloists in impassioned operatic duetting. Here, in the Andantino of this concerto, he presents a scene from some sombre tragedy. Strings are muted, violins proceed by close imitation, and the music that prepares the singer's entrance makes its cadence on the formal full close of an *opera seria* recitative. The aria is impassioned and complex, the C minor of its beginning soothed occasionally by a gentler music in E-flat major, but it is the gestures of recitative, now pathetic, now stern, that dominate the discourse.

The finale begins in unbuttoned and purling virtuosity, and again we might infer that Mlle. Jeunehomme was an especially elegant executant of trills. One of the virtuosic sweeps down the keyboard and up again leads to the opening of a door onto a world of whose existence we had not expected a reminder: we hear a minuet, music of a new character, a new meter, a new key. Mozart outdoes himself both in his melodic embellishments, so characteristic in their confluence of invention and control, pathos, and grace, and also in the wonderfully piquant scoring as each strain is repeated with orchestral accompaniment (first violins and the lowest strings pizzicato, but the former with far more notes; the middle voices sustained, but their tone veiled by mutes). The minuet dissolves into another cadenza, whence the Presto emerges again to send the music to its runaway close.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published two compilations of his program notes, including many written for the Boston Symphony. The first of these, now available in paperback, is *The Symphony–A Listener's Guide*. The second—*The Concerto–A Listener's Guide*—is new.


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Johannes Brahms
Symphony No. 1 in C minor, Opus 68

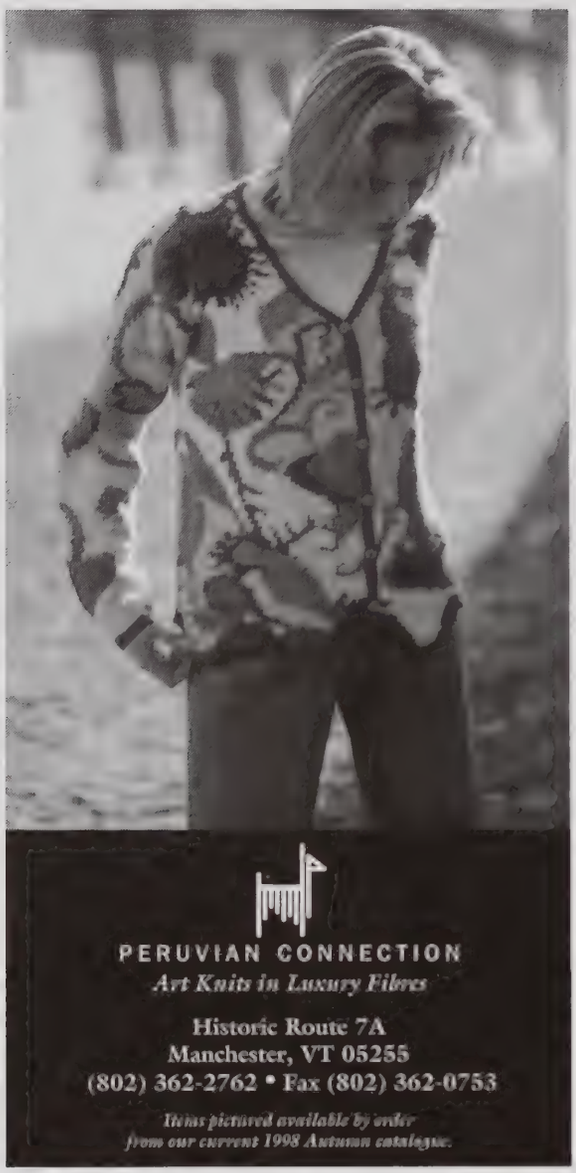


Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance on November 4, 1876, at Karlsruhe. Leopold Damrosch introduced the symphony to America on December 15, 1877, in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on January 3, 1878, and the Boston Symphony played it during its first season on December 9 and 10, 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, Sir Georg Solti, Leonard Bernstein, Christoph von Dohnányi, Pascal Verrot, Charles Dutoit, and Bernard Haitink (the BSO's most recent subscription performances in April 1994, and the most recent Tanglewood performance on August 21, 1994, though Robert Spano led a more recent Tanglewood performance on July 13, 1997, with the Tanglewood Music Center Orchestra as part of that summer's Leonard Bernstein Memorial Concert). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-three years old. (Beethoven was twenty-nine, Schumann twenty-two, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on February 22), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress; in the last-movement theme resembling the earlier composer's *Ode to Joy*—a relationship Brahms himself acknowledged as something that "any ass could see" (perhaps less obvious is the relationship between the theme itself and the violin phrase of the last movement's opening measures); and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we encounter in the later symphonies. But at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.



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Following its premiere at Karlsruhe on November 4, 1876, and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat...merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

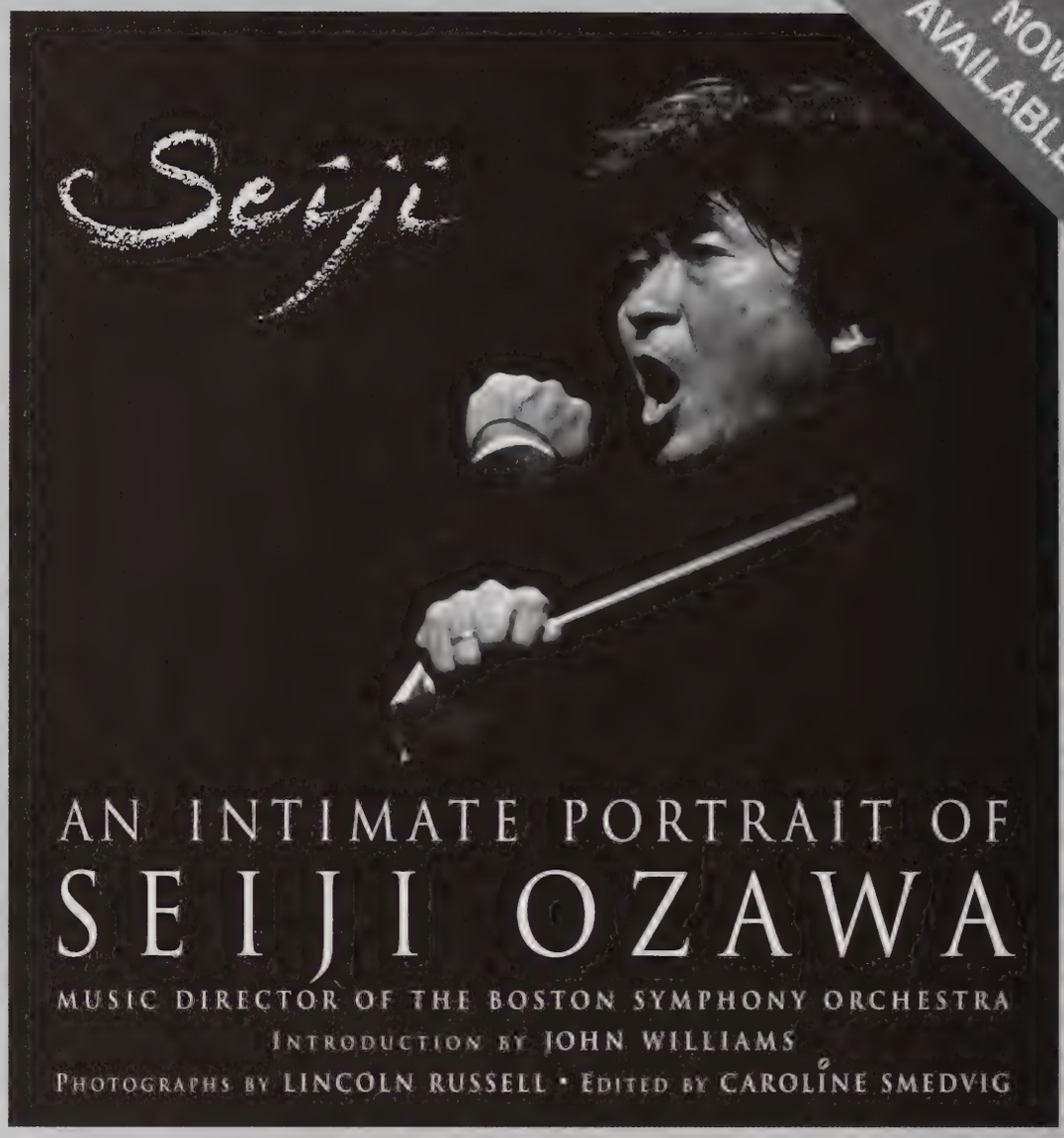
One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft that binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* markings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement that precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel



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Useful books about Sir Michael Tippett and his music include David Matthews's *Michael Tippett: An Introductory Study* (Faber paperback) and Meirion Bowen's *Michael Tippett* in the series "The Contemporary Composers" (Robson Books). Bowen, to whom Tippett dedicated the BSO commission *The Mask of Time*, is a music critic who was closely associated with the composer in the last period of his life. Tippett's candid, unaffected autobiography, *Those Twentieth-Century Blues*, dates from 1991 (Hutchinson). There are two useful collections of Tippett's essays and BBC radio talks; these are *Moving Into Aquarius* (Paladin paperback) and *Music of the Angels–Essays and Sketchbooks of Michael Tippett* (Eulenberg paperback). The most detailed biographical account of Tippett's life and work is *Tippett: The Composer and his Music* (Eulenberg) by Ian Kemp, who also provided the article in The New Grove, and who also edited *Michael Tippett: A Symposium on his 60th Birthday* (Faber). Information on Tippett's operas (and career) can be found in The New Grove Dictionary of Opera (Grove-Macmillan), in *The Oxford Dictionary of Opera* edited by John Warrack and Stanley Sadie (Oxford paperback), and in Eric Walter White's *Tippett and his Operas* (Barrie & Jenkins). *The Midsummer Marriage* was recorded complete at the time of an acclaimed 1968 Covent Garden production under Colin Davis (originally Philips; reissued on Lyrita compact discs). A tape of the original 1955 Covent Garden production under John Pritchard has been issued on Gala CDs. The only currently available recording of the "Ritual Dances"—with the composer conducting the English Northern Philharmonia—is in a mid-priced memorial box on Nimbus with many of Tippett's important orchestral scores; the set also includes the *Fantasia Concertante on a Theme of Corelli*, the Concerto for Double String Orchestra, the Piano Concerto, and the *Suite for the Birthday of Prince Charles*, among other things.

The New Grove Beethoven provides a convenient paperback reprint of the Beethoven article by Alan Tyson and Joseph Kerman from The New Grove Dictionary of Music and Musicians (Norton). The important modern biography of the composer is Maynard Solomon's *Beethoven*, published originally in 1977 but newly revised in 1998 (Schirmer). The standard biography, dating from the nineteenth century, is *Thayer's Life of Beethoven* as revised and updated by Elliot Forbes (Princeton paperback). Barry Cooper's *The Beethoven Companion* is a good general reference on the composer, his works, his contemporaries, and his times (Thames & Hudson). Michael Steinberg's notes on the Beethoven piano concertos are included in his recent compilation volume *The Concerto–A Listener's Guide* (Oxford). Donald Francis Tovey's notes on the piano concertos are in his *Essays*

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in Musical Analysis (Oxford paperback). Roger Fiske's *Beethoven Concertos and Overtures* in the series of BBC Music Guides is a useful small volume (University of Washington paperback). Charles Rosen's *The Classical Style* should not be overlooked by anyone seriously interested in the music of Haydn, Mozart, and Beethoven (Norton paperback). András Schiff has recorded the Beethoven piano concertos with Bernard Haitink and the Dresden Staatskapelle (Teldec). Seiji Ozawa and the Boston Symphony Orchestra have recorded them with Rudolf Serkin (Telarc, three discs, also including the Choral Fantasy with the Tanglewood Festival Chorus). Other noteworthy complete sets (all on three discs) feature Leon Fleisher with George Szell and the Cleveland Orchestra (Sony Classical), Alfred Brendel with James Levine and the Chicago Symphony (Philips), and, for a period-instrument account, fortepianist Steven Lubin with Christopher Hogwood and the Academy of Ancient Music (L'Oiseau-Lyre).

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (HarperPerennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary has been published separately as *The New Grove Mozart* (Norton paperback). Alfred Einstein's classic *Mozart: The Man, the Music* remains important (Oxford paperback). There is a volume by Philip Radcliffe on *Mozart Piano Concertos* in the series of BBC Music Guides (University of Washington paperback). Despite its decorative language typical of a much earlier era, Cuthbert Girdlestone's *Mozart and his Piano Concertos* remains useful and evocative (Oxford paperback). Michael Steinberg's note on the E-flat piano concerto, K.271, is in his recent compilation volume *The Concerto–A Listener's Guide* (Oxford). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a particularly useful resource; this includes two chapters on the piano concertos, one by Friedrich Blume, the other by Robbins Landon (Schirmer). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback). Noteworthy recordings of the E-flat concerto, K.271, include Murray Perahia's with the English Chamber Orchestra (CBS/Sony), András Schiff's with Sandor Végh and the Salzburg Camerata Academica (London), and Mitsuko Uchida's with Jeffrey Tate and the English Chamber Orchestra (Philips).

Two important recent additions to the Brahms bibliography are Jan Swafford's *Johannes Brahms: A Biography* (Knopf) and *Johannes Brahms: Life and Letters* as selected and annotated by Styra Avins (Oxford). Important older biographies include Karl Geiringer's *Brahms* (Oxford paperback; Geiringer also wrote biographies of Haydn and Bach) and *The Life of Johannes Brahms* by Florence May, who knew Brahms personally (originally published in 1905, this shows up periodically in reprint editions). Malcolm MacDonald's *Brahms* is a very good life-and-works volume in the Master Musicians series (Cambridge). Michael Musgrave's *The Music of Brahms* concentrates on the music (Oxford paperback), as does Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Michael Steinberg's notes on the Brahms symphonies are included in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback). Donald Francis Tovey's notes on the Brahms symphonies are in his *Essays in Musical Analysis* (Oxford paperback). Bernard Haitink and the Boston Symphony Orchestra have recorded the four Brahms symphonies for Philips. Noteworthy recent cycles also include Nikolaus Harnoncourt's with the Berlin Philharmonic (Teldec), Charles Mackerras's with the Scottish Chamber Orchestra, in "period style" as suggested by documentation from Meiningen, Germany, where Brahms himself frequently conducted the orchestra (Telarc), and Daniel Barenboim's with the Chicago Symphony (Erato). For the historically minded, both Arturo Toscanini and Wilhelm Furtwängler left multiple accounts of the Brahms First. There is a beautiful recording, too, from 1953, by Toscanini's protégé Guido Cantelli with the Philharmonia Orchestra (Testament).

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Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink's current contract with the orchestra extends through the season 1999-2000. Mr. Haitink will also remain as music director of London's Royal Opera House, Covent Garden, until 2002. From 1978 to 1988 he was music director of Glyndebourne; he has conducted many operas for television and video with both companies. Mr. Haitink's career as an orchestral conductor is no less distinguished: he was chief conductor of Amsterdam's Concertgebouw Orchestra from 1964 to 1988 and principal conductor of the London Philharmonic from 1967 to 1979, subsequently becoming that orchestra's president in 1990. He has been music director of the European Union Youth Orchestra since 1994. Recently the Royal Concertgebouw Orchestra announced Mr. Haitink's appointment as its Laureate Conductor—the first time such a title has been awarded in that orchestra's history. In the past two seasons at the Royal Opera House, Mr. Haitink has conducted performances of the *Ring* in London and Birmingham, *Meistersinger*, *Katya Kabanova*, *Der Freischütz*, *Mefistofele*, and *Don Carlo* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadler's Wells theater. In 1999 he will conduct the Orchestra of the Royal Opera House in performances of Verdi's *Requiem* and Britten's *War Requiem*. He will conduct the opening concerts of the new house in December 1999 and start 2000 with a production of *Falstaff*. In 1998-99, besides working with the Royal Concertgebouw, the Boston Symphony, the Vienna Philharmonic, and the London Philharmonic, Mr. Haitink also conducts concerts in his Carte Blanche series at the Concertgebouw in Amsterdam. This series was specifically organized to honor his seventieth-birthday year and includes concerts with the Royal Opera House, Vienna Philharmonic, Dresden Staatskapelle, Concertgebouw, Berlin Philharmonic, Netherlands Radio Orchestra, and European Union Youth Orchestra. He will end the season with performances of Mahler's Symphony No. 7 with the European Union Youth Orchestra in Italy, Switzerland, the Netherlands, and a London BBC Prom concert. Mr. Haitink's 1997-98 season included concerts with the Berlin Philharmonic, Boston Symphony, Vienna Philharmonic, London Philharmonic, London Symphony, Dresden Staatskapelle, and BBC Symphony, including First Night at the Proms with the latter ensemble. In the summer of 1997 he toured with both the European Union Youth Orchestra and the Chamber Orchestra of Europe. Appearances with the Vienna Philharmonic included concerts at the Salzburg Festival in August 1997 as well as concerts in Vienna and on tour in Japan that autumn. Bernard Haitink has made many recordings for Philips, Decca, and EMI. With the London Philharmonic he has recorded Shostakovich, Stravinsky, Elgar, and Vaughan Williams, with the Concertgebouw the symphonies of Mahler, Bruckner, and

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Beethoven, with the Vienna Philharmonic music of Brahms and Bruckner, and with the Berlin Philharmonic symphonies of Mahler. With the Boston Symphony Orchestra he has recorded the complete Brahms symphony cycle and music of Ravel for Philips, and Brahms's Piano Concerto No. 2 with Emanuel Ax for future release on Sony Classical. His opera recordings include *Don Carlo* and *Peter Grimes* with the Royal Opera, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *Die Zauberflöte*, *Daphne*, *Tannhäuser*, and the *Ring* with the Bavarian Radio Symphony. Mr. Haitink has received many awards and honors recognizing his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievements in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985.

András Schiff



Pianist András Schiff is acclaimed worldwide as recitalist, soloist with orchestra, in chamber music, and on recordings. Born in Budapest, Hungary, in 1953, he began piano lessons at age five with Elisabeth Vadász and continued his musical studies at the Ferenc Liszt Academy with Pál Kadosa, György Kurtág and Ferenc Rados. He also worked with George Malcolm in London. Mr. Schiff has performed concertos with the major orchestras of Europe, North America, Japan, and Israel and appears regularly at the festivals of Salzburg, Vienna, Lucerne, Edinburgh, and Schubertiade Feldkirch. Recitals and special projects take him to all of the international music capitals and include many special cycles, most notably the major keyboard works of Bach, Haydn, Mozart, Schubert, and Bartók. He has also begun conducting Bach, Beethoven, and Mozart from the keyboard. András Schiff has enjoyed playing chamber music since childhood; he continues to do so in different capacities. From 1989 to 1998 he was artistic director of "Musiktage Mondsee," which he founded near Salzburg. Mr. Schiff's 1998-99 North American engagements began in October on tour with Iván Fischer and the Budapest Festival Orchestra for concerts in Berkeley, Ann Arbor, Iowa City, and New York's Carnegie Hall; their programs featured orchestral works of Stravinsky and the piano concertos of Bartók. Mr. Schiff returned to North America in March for solo recitals in Philadelphia, Fort Worth, Toronto, Minneapolis, Urbana, and Carnegie Hall. In addition to this week's Boston Symphony performances of Beethoven's Piano Concerto No. 4, he also performs that work this season with Mariss Jansons and the Pittsburgh Symphony Orchestra. With the Minnesota

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Orchestra he performs Bach's Concerto in D minor and Beethoven's *Emperor* Concerto, sharing conducting duties with Eiji Oue on that program. András Schiff has made numerous recordings, including the keyboard works and concertos of J.S. Bach, the Mozart piano concertos with Sándor Végh and the Camerata Academica Salzburg, and the complete Schubert piano sonatas for the London/Decca label. For the Teldec label he has released the five Beethoven piano concertos with Bernard Haitink and the Staatskapelle Dresden, the Bartók piano concertos with Iván Fischer and the Budapest Festival Orchestra, and several albums of music by Schumann. Among other high distinctions, András Schiff was awarded the Bartók Prize in 1991 and the Claudio Arrau Memorial Medal from the Robert Schumann Society in Düsseldorf in 1994. In March 1996 he was awarded the highest Hungarian distinction, the Kossuth Prize, and in May 1997 he received the Leonie Sonnings Music Prize in Copenhagen. Mr. Schiff made his Boston Symphony Orchestra debut in July 1983 at Tanglewood. He made his BSO subscription series debut in April 1985 and appeared most recently with the orchestra in February 1989.

Maria João Pires



Maria João Pires was born in Portugal, began playing the piano at age three, and gave her first public performance at five. At sixteen she graduated from the Lisbon Conservatory, where she studied piano, composition, harmony, and theory with Campos Coelho and Francine Benoit. A Gulbenkian Scholarship enabled her to study with Rosl Schmidt at the Musikakademie and with Karl Engel in Hannover. Ms. Pires won the Beethoven Bicentennial Competition in Brussels in 1970; she made her London debut in 1986 and her New York debut in 1989. In 1987 she was soloist with the Gustav Mahler Youth Orchestra conducted by Claudio Abbado on their inaugural tour to Hamburg, Paris, and Amsterdam. She is now a regular guest artist with all the major orchestras, including the Berlin Philharmonic, the Boston Symphony Orchestra, the Royal Concertgebouw Orchestra, the London Philharmonic, and the Orchestre de Paris. In addition to her career as orchestral soloist and recitalist, Ms. Pires is an avid performer of chamber music, working primarily since 1989 with the French violinist Augustin Dumay, with whom she made her London debut. The two artists have also performed together throughout Europe; their appearances in Japan have also included trio concerts with cellist Jian Wang. Maria João Pires records exclusively for Deutsche Grammophon. Recent releases include Mozart's G major piano concerto, K.453, and the C major concerto, K.467, with Claudio Abbado and the Chamber Orchestra of Europe, and the Schubert Impromptus. Her recordings of solo Bach works and of the complete Chopin Nocturnes received Grand Prix International du Disque awards, as did a recording of Brahms piano trios. Other releases include piano music of Schumann and Schubert, further discs of chamber music with Augustin Dumay, Mozart trios, and award-winning discs of Brahms, Grieg, and Franck sonatas. Her most recent release is Chopin's Piano Concerto No. 1 with Emmanuel Krivine and the Chamber Orchestra of Europe. The beginning of 1999 found Maria João Pires appearing at the Salzburg Mozartwoche and then with Bernard Haitink and the Berlin Philharmonic. In addition to her Boston Symphony appearances with Bernard Haitink in Boston and at Carnegie Hall, she will also appear with the Minnesota Orchestra in Minneapolis. She also has extensive recital and chamber music commitments in Europe, the United States, and the Far East. Ms. Pires made her Boston Symphony debut in August 1989 at Tanglewood; she has since appeared with the orchestra in New Haven and New York in January/February 1991, in Symphony Hall subscription concerts in March 1994, and most recently in subscription concerts in April 1998.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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BSO 2000, launched in the fall of 1996, is a five-year campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

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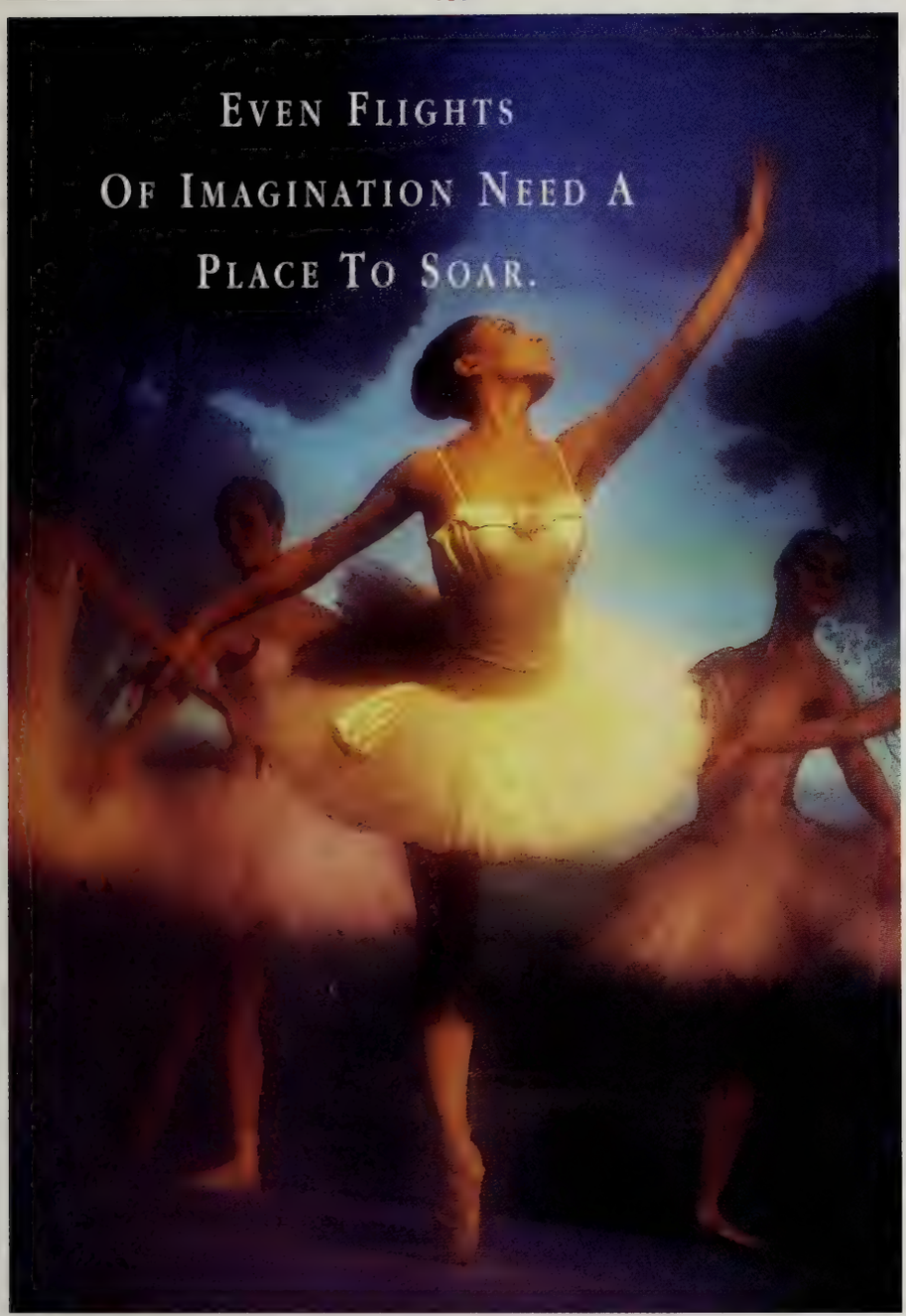


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THE BSO ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which has been redesigned for 1998-99. The BSO web site which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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NEXT PROGRAM . . .

Friday, April 16, at 8.
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Saturday, April 17, at 8.
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

BERNARD HAITINK conducting

ALL-MOZART PROGRAM

Symphony No. 35 in D, K.385, *Haffner*

Allegro
Andante
Menuetto; Trio
Finale: Presto

Piano Concerto No. 9 in E-flat, K.271

Allegro
Andantino
Presto – Menuetto: Cantabile – Presto

MARIA JOÃO PIRES

INTERMISSION

Serenade No. 10 in B-flat for winds, K.361(370a)

Largo – Molto Allegro
Menuetto; Trio I; Trio II
Adagio
Menuetto: Allegretto; Trio I; Trio II
Romance: Adagio – Allegretto – Adagio
[Thema mit 6 Variationen. Andante]
Finale: Molto Allegro

Next weekend Bernard Haitink leads the Boston Symphony in an all-Mozart program featuring Maria João Pires as soloist in what was arguably the first of his works to reveal the young Mozart's mature genius, the E-flat piano concerto, K.271, composed when he was twenty-one. To open the program, Mr. Haitink leads the exuberant *Haffner* Symphony, which Mozart composed in haste and sent to his father for performance in Salzburg. Later, looking over the score, he claimed not to remember a note of it but decided it must have made "a fine effect." The program closes with a showcase for the BSO's wind players. No composer ever surpassed Mozart's understanding of the wind instruments; his Serenade No. 10, so gloriously conceived as to show off every possibility of sonority and technique, is one of the finest works ever composed for wind ensemble.

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COMING CONCERTS . . .

Friday Evening—April 16, 8-10:10♦
Saturday 'A'—April 17, 8-10:10♦

BERNARD HAITINK conducting
MARIA JOÃO PIRES, piano

ALL-MOZART PROGRAM	Symphony No. 35, *Haffner* Piano Concerto No. 9 in E-flat, K.271 Serenade in B-flat for winds, K.361, *Gran Partita*

Thursday, April 22, at 10:30 a.m.
(Open Rehearsal; Talk at 9:30)
Thursday 'D'—April 22, 8-10♦
Friday 'B'—April 23, 1:30-3:30°
Saturday 'B'—April 24, 8-10♦
Tuesday 'B'—April 27, 8-10♦

SEIJI OZAWA conducting

WILLIAMS	*for Seiji!* (world premiere)
STRAUSS	*Death and Transfiguration*
BARTÓK	Concerto for Orchestra

Programs and artists subject to change.

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°Friday Preview at 12:15 in Higginson Hall

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased on-line through a secure credit card transaction.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499 (TIXX). As noted above, tickets can also be purchased online. There is a handling fee of $3 for each ticket ordered by phone or over the internet.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. Rush Tickets are sold at $8 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

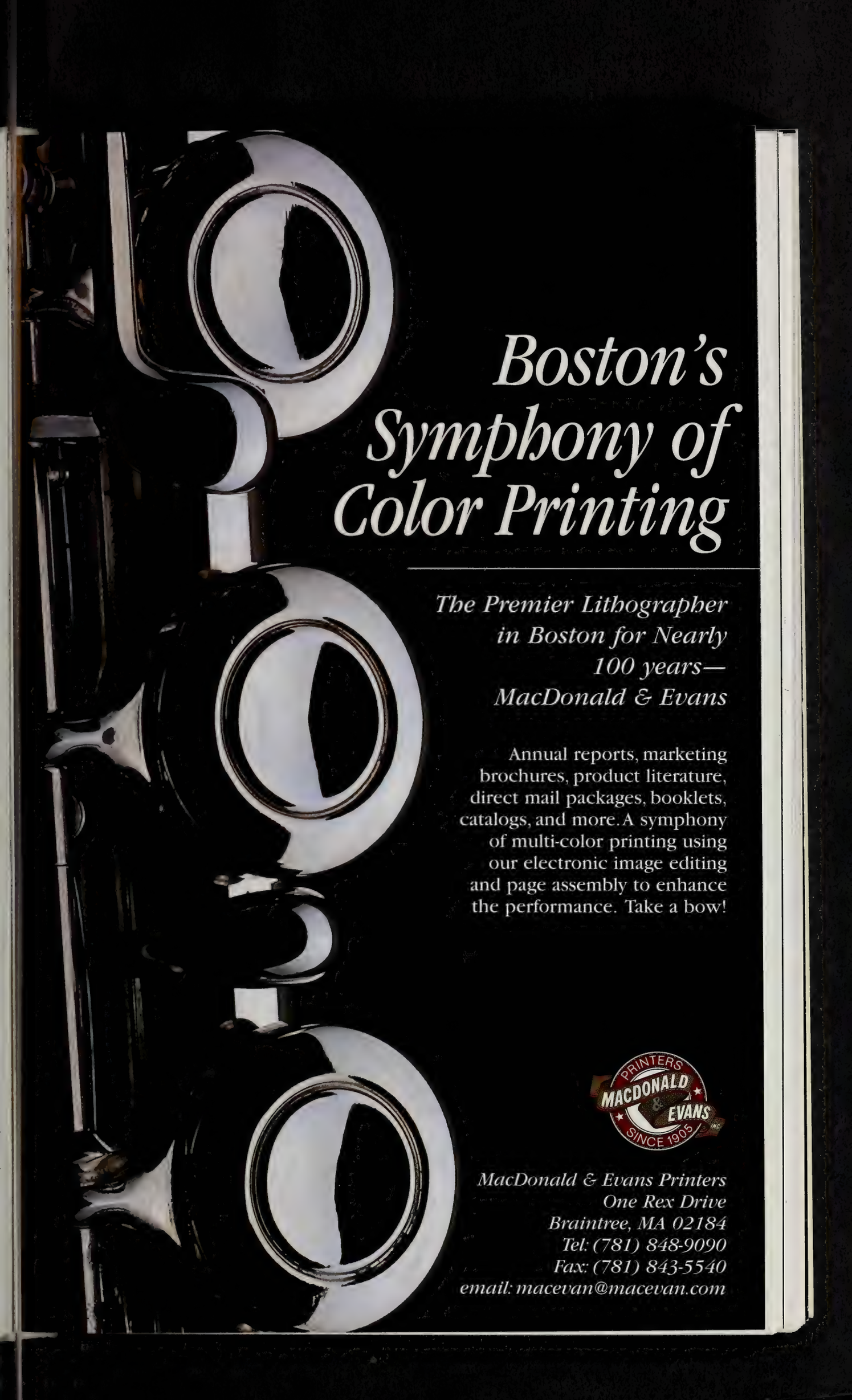
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live in the Boston area by WGBH 89.7 FM. Saturday-evening concerts are broadcast live by WCRB 102.5 FM.

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including the Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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An Inside View





The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.

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BSO

"Salute to Symphony" 1999
Friday, April 23–Sunday, April 25

Celebrate with the Boston Symphony Orchestra and the Boston Pops during the BSO's annual "Salute to Symphony," the orchestra's community outreach and fundraising event, Friday, April 23–Sunday, April 25. In honor of Seiji Ozawa's 25th Anniversary Season as the BSO's music director, this year's "Salute" telecast—on WCVB-TV Channel 5, Friday evening, April 23, from 7:30 to 9 p.m.—will feature last September's unforgettable BSO performance on Boston Common of Beethoven's Ninth Symphony. There was plenty of drama as BSO Assistant Conductor Federico Cortese led the first two movements before Mr. Ozawa rallied from the flu to finish the concert for an appreciative audience of 100,000-plus fans. To be simulcast on WCRB 102.5 FM, the program will also feature memorable "Salute" moments from the past, an interview with photographer Lincoln Russell about his recent book *Seiji: An Intimate Portrait of Seiji Ozawa*, and the broadcast premiere of *Seiji*, a brief film about the BSO's music director. WCVB's Chet Curtis and Natalie Jacobson will share hosting duties again this year, with contributions by Heather Kahn and Dixie Whatley.

"Salute to Symphony" would not be possible without the generous support of WCVB-TV Channel 5, producers of the "Salute" telecast for twenty-three years, WCRB 102.5 FM, radio broadcasters of "Salute" for twenty-nine years, and the hundreds of volunteers who coordinate nearly every aspect of the weekend's Open House, from refreshments and decorating to outreach and tours.

The Open House—a free event that consistently draws a multi-generational capacity crowd to Symphony Hall—will take place this year on Sunday, April 25, from noon to 5 p.m. Visitors will have the opportunity to tour the building and to hear BSO musicians perform solo and chamber music, among a wide variety of instrumental and vocal offerings. In addition, Seiji Ozawa, Keith Lockhart, and John Williams will be on hand to participate in informal Q&A sessions.

Throughout the weekend, in honor of his 25th Anniversary Season, WCRB 102.5 FM will rebroadcast significant BSO performances led by Seiji Ozawa. There will also be conversations with Mr. Ozawa, Keith Lockhart, John Williams, and BSO Managing Director Mark Volpe.

Everyone is invited to stop by, to listen, and to watch during this final "Salute to Symphony" of the '90s. All contributions support the BSO's educational and outreach activities. Please call 1-800-325-9400 and pledge your support; a pledge of any amount is appreciated!

Tanglewood 1999

Tanglewood 1999 will continue to celebrate Seiji Ozawa's 25th Anniversary Season as music director of the Boston Symphony Orchestra. The season begins in June with weekends devoted to Baroque music and chamber music, followed by a Boston Pops concert with Keith Lockhart and appearances by James Taylor on July Fourth weekend. The BSO season opens on July 9 with Seiji Ozawa leading an all-Beethoven program. Other highlights of this special season include performances featuring conductor Roberto Abbado, mezzo-soprano Susan Graham, pianist Emanuel Ax, and narrator Patrick Stewart to commemorate the fiftieth anniversary of Richard Strauss's death; the world premiere led by André Previn of a suite from his new opera, *A Streetcar Named Desire*; a centennial celebration of the orchestral music of Duke Ellington, featuring Seiji Ozawa, Wynton Marsalis, the Boston Symphony, and the Lincoln Center Jazz Orchestra; a fully-staged Tanglewood Music Center production of Puccini's comic opera *Gianni Schicchi* under the direction of Robert Spano; a two-week residency by Claudio Abbado and the Gustav Mahler Youth Orchestra; a guest appearance by Wolfgang Sawallisch and the Philadelphia Orchestra; and an all-Mozart program featuring bass-baritone Thomas Quasthoff with the Freiburg Baroque Orchestra. The Ozawa Hall recital series includes a cross-section of American repertoire, featuring performances by soprano Dawn Upshaw, the vocal ensemble Chanticleer, and the Emerson String Quartet. Other Tanglewood guest artists include

Yuri Bashmet, Joshua Bell, Sarah Chang, James Conlon, Alicia de Larrocha, James DePreist, Charles Dutoit, Horacio Gutiérrez, Yo-Yo Ma, Garrick Ohlsson, Itzhak Perlman, Peter Serkin, Gil Shaham, André Watts, and Pinchas Zukerman. The season also includes a Boston Pops concert under John Williams and concerts by the talented young musicians of the Tanglewood Music Center, as well as Jazz at Tanglewood, the annual Festival of Contemporary Music, Tanglewood on Parade, and the Popular Artists series. For a brochure with complete program and ticket information, call (617) 638-9470. For more information call (617) 266-1492 or visit the BSO's web site at www.bso.org.

Art in Support of Art

Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with an exhibition of works from Powers Gallery, on display through April 26. Entitled "Drawing the Light: The Art of Pastel," this encore exhibit by artists featured in last year's pastel show at Powers Gallery showcases the current renaissance of artistic expression among today's pastel artists. Included in this large group show are the expansive landscapes of Margaret Gerding, the radiant pastels of Will Klemm, the northern light-filled landscapes of Gary Hamel, the exquisite realism of Robert Carsten, the abstracted landscapes of Alexandra Boyden, the unique perspective of Wade Zahares, the northern landscapes of Pat Todd and Sandy Wadlington, and the grand landscapes of John Stockwell. Powers Gallery, located at the intersections of Routes 2A and 27 in Acton, Massachusetts, has regularly changing shows featuring original artwork by New England's leading artists. If you are interested in purchasing any of the works for sale, or would like additional information, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works by Ray Warburton (April 26-May 31).

The BSO's Godparent Program

In 1991 the Boston Symphony Orchestra teamed with the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools to form the Boston Music Education Collaborative (BMEC) to revitalize music education in Boston. This pilot program provides eight Boston public schools with in-school music instruction, performance opportunities, and teacher training focused on integrating music as a tool for

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA

Tanglewood

BOSTON POPS

THE BSO ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which has been redesigned for 1998-99. The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

enhancing learning in all academic areas. Each institution developed its own "signature program" to help teachers with the use of music in the classroom. The BSO's signature program is the Godparent Program, which brings BSO musicians into the schools to work with teachers and students. The musicians in the program each make four visits per year to their designated classrooms, introducing different music concepts, their instruments, and the Boston Symphony Orchestra to the students; a fifth visit culminates in an ensemble performance. Since late last season, the program book has presented profiles of the BSO musicians who give their time and talent to this program. Profiled below is BSO violinist Wendy Putnam, who is completing her first season of involvement with the Godparent Program.

Violinist Wendy Putnam joined the Boston Symphony Orchestra in December 1996. A Fellow at the Tanglewood Music Center in 1990 and 1991, she has been concertmaster of the New World Symphony and the Louisiana Philharmonic. Ms. Putnam holds a bachelor's degree in violin performance from Louisiana State University. After further study at Indiana State University, she received her master's degree in violin performance from Louisiana State University in 1993. Ms. Putnam's teachers included Fredell Lack, Sally O'Reilly, Josef Gingold, and former BSO concertmaster Joseph Silverstein. She comments, "It is my conviction that music is a means to connect people, more directly than symbols or associations, words or pictures... When I worked with and played for these children, I saw for a moment into their inner selves and glimpsed their passions and loves and cares, as they saw mine. The time we shared transcended the settings and circumstances of each of our lives and became an event that touched all of us in a very significant way."

BSO Members in Concert

BSO members Victor Romanul, violin, Kazuko Matsusaka, viola, and Jonathan Menkis, horn, join pianist Jerome Rosen for the final concert this season in Mr. Rosen's series, "Music For the Love of It," on Sunday, April 18, at 2:30 p.m. at the First and Second Church at the corner of Marlborough and Berkeley Streets in Boston's Back Bay. The program includes J.S. Bach's G minor sonata for viola da gamba, BWV 1029, Bartók's Violin Sonata No. 2, Brahms's F minor viola sonata, Opus 120, No. 1, and Brahms's Trio in E-flat for violin, horn, and piano, Opus 40. Admission is $15 (students $10). For more information call (978) 363-5704.

BSO flutist Elizabeth Ostling and pianist Hugh Hinton perform a recital of music by Martinů, Harbison, Gaubert, and Bartók on Monday, April 19, at 8 p.m. at the First and Second Church, at the corner of Marlborough and Berkeley Streets in Boston's Back Bay. Admission is free.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs Beethoven's Piano Trio in D, Opus 1, No. 2, Martinů's Duo for Violin and Cello, and Brahms's F minor piano quintet, Opus 34, on Friday, April 23, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, April 25, at 2:30 p.m. at Trinity Church in Newton Centre. The performers are violinists Sharan Leventhal and Tatiana Dimitriades, violist James Dunham, pianist Beth Levin, and Mr. Miller. Single tickets are $20 ($17 seniors and students). For more information call (617) 964-6553.

BSO horn player Richard Sebring is featured with Harry Ellis Dickson and the Boston Classical Orchestra in Mozart's Horn Concerto No. 2 on Friday, April 23, at 8 p.m. and Sunday, April 25, at 3 p.m. at Faneuil Hall. Also on the program are the overture to Mozart's *The Impresario*, Prokofiev's *Classical* Symphony, and Beethoven's Symphony No. 1. Tickets are $35, $27, and $18, with discounts for students and seniors. For more information call (617) 423-3883.

BSO violist Edward Gazouleas performs with the Boston Conservatory Chamber Players in a concert of music by Britten, Rebecca Clarke, Takemitsu, and Gottschalk on Sunday, April 25, at 4 p.m. at the First and Second Church, 66 Marlborough Street, Boston. Also participating are pianists Michael Lewin, Janice Weber, and Jung-Ja Kim, violinist Lynn Chang, cellist Rhonda Rider, and oboist Stuart Dunkel. Tickets are $15 ($10 students and seniors). For more information call (617) 536-6340.

B S O 2 O O O

BSO 2000, the $130-million campaign now under way – with $90 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.

For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.



PHOTO BY WALTER H. SCOTT

Announcing the BSO's 1999-2000 Season

The BSO's 1999-2000 season opens Wednesday, September 29, when Seiji Ozawa leads a program of Beethoven and Wagner with soprano Hildegard Behrens. Mr. Ozawa conducts ten subscription programs next year, including performances of Mahler's *Resurrection* Symphony with Paula Delligatti, Florence Quivar, and the Tanglewood Festival Chorus, John Oliver, conductor; Beethoven's Symphony No. 2 and Zemlinsky's *Lyric Symphony* with bass-baritone José van Dam; the world premiere of Peter Lieberson's Piano Concerto No. 2, a BSO commission, with Peter Serkin; Lutosławski's Concerto for Orchestra and Brahms's Symphony No. 3; Tchaikovsky's Violin Concerto with Itzhak Perlman; Britten's *War Requiem* with Christine Goerke, Ian Bostridge, Thomas Quasthoff, the Tanglewood Festival Chorus, and the PALS children's chorus; Bruch's Concerto for Clarinet, Viola, and Orchestra with BSO principals William Hudgins and Steven Ansell; Rachmaninoff's Piano Concerto No. 2 with Krystian Zimerman; Dutilleux's Symphony No. 2, *Le Double*; and, to close the season, Messiaen's exotic, rarely heard *Turangalîla-symphonie*, which had its world premiere with Leonard Bernstein conducting the BSO at Symphony Hall in December 1949. BSO Principal Guest Conductor Bernard Haitink returns with three programs, including Beethoven's First Piano Concerto with Murray Perahia, Poulenc's *Stabat mater* with the Tanglewood Festival Chorus, Berg's Violin Concerto with Frank Peter Zimmermann, Brahms's Fourth Symphony, and Mahler's Symphony No. 7. Guest conductors include Roberto Abbado leading music of Berio, Mozart, and Schumann; Semyon Bychkov leading Gubaidulina's *Offertorium* with violinist Vadim Repin in his BSO debut; Andrew Davis leading Elgar's *Enigma* Variations and Dvořák's Violin Concerto with Ida Haendel; composer-conductor Oliver Knussen with a program of Stravinsky, Copland, and his own "fantasy opera" after Maurice Sendak, *Where the Wild Things Are*; Emmanuel Krivine in his BSO debut, joined by Evgeny Kissin in Prokofiev's Piano Concerto No. 2; André Previn leading an all-Strauss program and a program featuring Pamela Frank in Barber's Violin Concerto; Sir Simon Rattle leading Brahms's Second Symphony and Bartók's Piano Concerto No. 1 with Peter Donohoe in his BSO debut; Robert Spano with Emanuel Ax as soloist in Liszt's Piano Concerto No. 2 and the world premiere of Bright Sheng's Piano Concerto, commissioned by the BSO; BSO assistant conductor Ilan Volkov in his subscription series debut with a program to include Dvořák's Symphony No. 7 and Mozart's *Sinfonia concertante* with violinist Thomas Zehetmair and violist Ruth Killius in her BSO debut; Yuri Temirkanov with Lynn Harrell as soloist in Shostakovich's Cello Concerto No. 2; and David Zinman with Hélène Grimaud in Mozart's D minor piano concerto, K.466. Subscribers will be mailed their renewal information for the BSO's 1999-2000 season soon. Others may request a brochure with complete program and ticket information by calling (617) 266-1492.



José van Dam



Krystian Zimerman



Christine Goerke



Ida Haendel



Robert Abbado



Evgeny Kissin



Pamela Frank



Hélène Grimaud

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



♪*Appointed by Seiji Ozawa*
* *Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

First Violins

Malcolm Lowe ♪
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova ♪
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin ♪
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick ♪
David and Ingrid Kosowsky chair

*James Cooke ♪
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul ♪
Bessie Pappas chair

*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
Catherine and Paul Buttenwieser chair

*Elita Kang ♪
Mary B. Saltonstall chair

*Haldan Martinson ♪

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky ♪
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley ♪
Shirley and J. Richard Fennell chair

Ronan Lefkowitz ♪
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

Violas

Steven Ansell ♪
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock ♪
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen ♪
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

‡Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young ♪
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce ♪
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker ♪
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪

Flutes
Jacques Zoon ♪
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith ♪
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling ♪
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone ♪
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen ♪
James and Tina Collias chair
Keisuke Wakao ♪
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena ♪
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins ♪
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews ♪
Thomas and Dola Stemberg chair
Thomas Martin ♪
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom ♪
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda ♪
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small ♪
Richard Ranti ♪
Associate Principal

Contrabassoon
Gregg Henegar ♪
Helen Rand Thayer chair

Horns
James Sommerville ♪
Principal Horn
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring ♪
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen ♪
Elizabeth B. Storer chair
Jay Wadenpfuhl ♪
Richard Mackey ♪
Diana Osgood Tottenham chair
Jonathan Menkis ♪

Trumpets
Charles Schlueter ♪
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman ♪
Ford H. Cooper chair
Thomas Rolfs ♪
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
‡Norman Bolter ♪
§Darren Acosta

Bass Trombone
Douglas Yeo ♪
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins ♪
Timothy Genis ♪
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

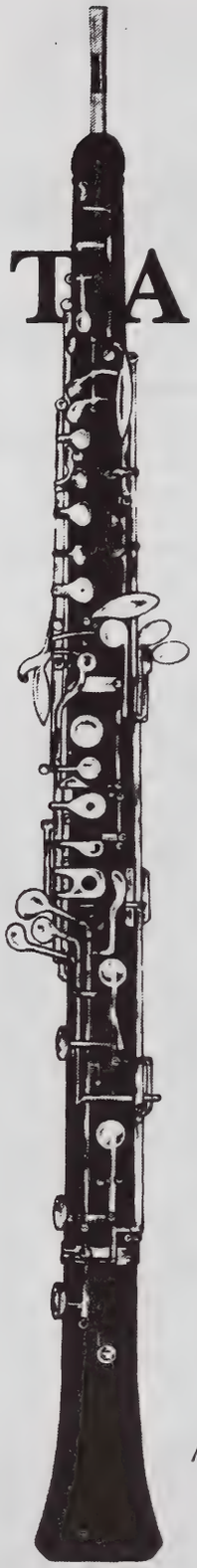
Librarians
Marshall Burlingame ♪
Principal
Lia and William Poorvu chair
William Shisler
John Perkel ♪

Assistant Conductors
Federico Cortese ♪
Anna E. Finnerty chair
Ilan Volkov ♪

Personnel Managers
Lynn G. Larsen ♪
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Peter Riley Pfitzinger ♪
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TAKE NOTE

The precursor of the oboe goes back to antiquity – it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe* the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Caddell & Byers has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Caddell & Byers will find the solutions you need.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
25TH ANNIVERSARY SEASON
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Eighteenth Season, 1998-99

Friday, April 16, at 8
Saturday, April 17, at 8

BERNARD HAITINK conducting

ALL-MOZART PROGRAM

Symphony No. 35 in D, K.385, *Haffner*

Allegro
Andante
Menuetto; Trio
Finale: Presto

Piano Concerto No. 9 in E-flat, K.271

Allegro
Andantino
Presto – Menuetto: Cantabile – Presto

MARIA JOÃO PIRES

INTERMISSION

Serenade No. 10 in B-flat for winds, K.361(370a)

Largo – Molto Allegro
Menuetto; Trio I; Trio II
Adagio
Menuetto: Allegretto; Trio I; Trio II
Romance: Adagio – Allegretto – Adagio
[Thema mit 6 Variationen. Andante]
Finale: Molto Allegro

These concerts will end about 10:10.

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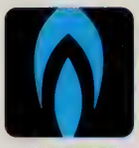
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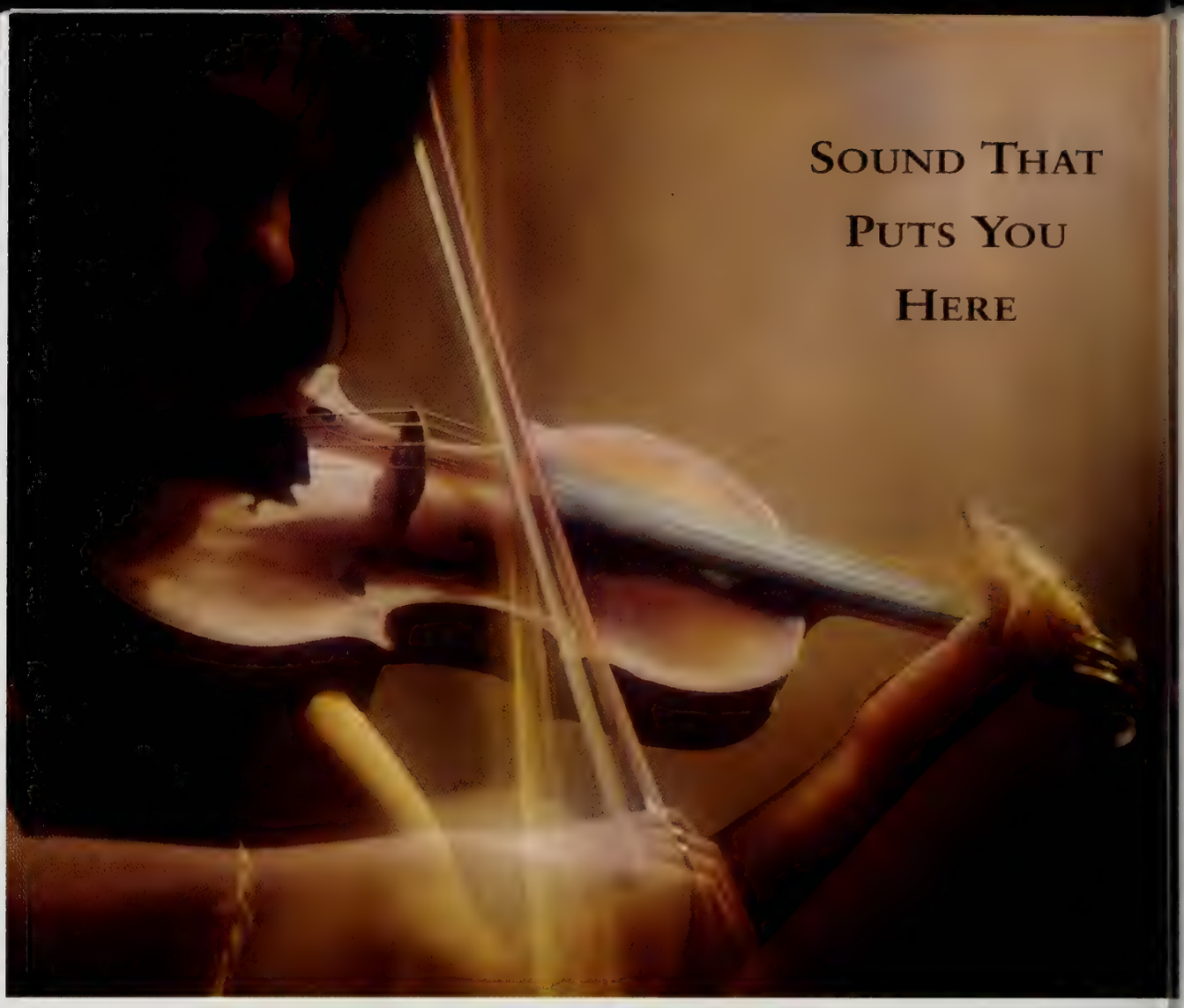


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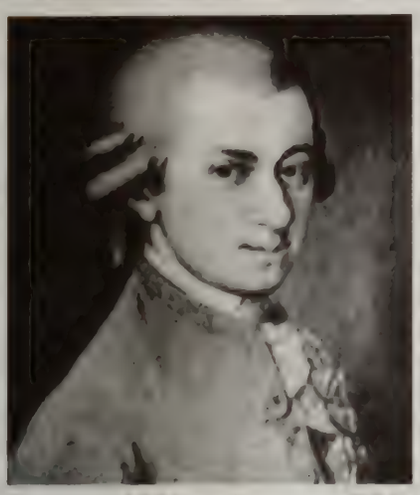
– Rich Warren,
Chicago Tribune

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Wolfgang Amadè Mozart
Symphony No. 35 in D, K.385, *Haffner*
Piano Concerto No. 9 in E-flat, K.271
Serenade No. 10 in B-flat for winds, K.361(370a)



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the six movements of a serenade from which he took the four movements of this D major symphony, K.385, in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and it received its premiere on March 29, 1783, in Vienna. Carl Bergmann conducted the Germania Musical Society in the American premiere, which took place in Baltimore in January 1850. Wilhelm Gericke led the first Boston Symphony performance of the Haffner *Symphony in January 1885, subsequent BSO performances being given by Max Fiedler, Karl Muck, Bruno Walter, Serge Koussevitzky, Albert Stoessel, Georges Enesco, Fritz Reiner, Thor Johnson, Leonard Bernstein, Charles Munch, Pierre Monteux (in a Pension Fund concert given on his eighty-fifth birthday), Erich Leinsdorf, Jorge Mester, Charles Wilson, James Levine, Stanislaw Skrowaczewski, Neville Marriner, Klaus Tennstedt, Vladimir Ashkenazy, Vittorio Negri, Christoph Eschenbach (including the most recent subscription performances, in March 1986), Carl St. Clair, and James Conlon (the most recent Tanglewood performance, on July 19, 1998). The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings. The flutes and clarinets are a late addition, made when the composer recast the work into four movements.*

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some

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CELEBRITY SERIES

1998 - 99 Performance Calendar

October

Saint Petersburg Philharmonic Orchestra
4 Sunday, 3 p.m.
Symphony Hall

Gil Shaham
16 Friday, 8 p.m.
NEC's Jordan Hall

John Williams
18 Sunday, 3 p.m.
NEC's Jordan Hall

Jon Nakamatsu
23 Friday, 8 p.m.
NEC's Jordan Hall

Vienna Choir Boys 500th Celebration
23 Friday, 8 p.m.
Symphony Hall

Dance Collective
Emerging Artists Series
23, 24 Friday, 8 p.m.
Saturday, 8 p.m.
Tsai Performance Center

James Galway & Friends
25 Sunday, 3 p.m.
Symphony Hall

November

Garrick Ohlsson
1 Sunday, 3 p.m.
Symphony Hall

Kirov Orchestra
4 Wednesday, 8 p.m.
Symphony Hall

Lorraine Hunt
7 Saturday, 8 p.m.
NEC's Jordan Hall

Nigel Kennedy Ensemble
7 Saturday, 8 p.m.
Symphony Hall

Sydney Symphony Orchestra
13 Friday, 8 p.m.
Symphony Hall

American Ballet Theatre
13, 14, 15
Friday, 8 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Borromeo String Quartet & Menahem Pressler
15 Sunday, 3 p.m.
NEC's Jordan Hall

Caribbean Pan Fest:
Panazz Players and Ken "Professor" Philmore
22 Sunday, 3 p.m.
Symphony Hall

December

Guarneri String Quartet
4 Friday, 8 p.m.
NEC's Jordan Hall

A Chanticleer Christmas
6 Sunday, 3 p.m.
NEC's Jordan Hall

Kendra Colton
Emerging Artists Series
11 Friday, 8 p.m.
NEC's Jordan Hall

Polar Express/ Elijah's Angel
Family Musik
12 Saturday, 2 p.m.
NEC's Jordan Hall

January

Moiseyev Dance Company
10 Sunday, 3 p.m.
Symphony Hall

New York Philharmonic
15 Friday, 8 p.m.
Symphony Hall

Mia Chung
Emerging Artists Series
17 Sunday, 3 p.m.
NEC's Jordan Hall

Andrea Marcovicci
23 Saturday, 8 p.m.
NEC's Jordan Hall

Tap!
Family Musik
30 Saturday, 2 p.m.
Tsai Performance Center

Tokyo String Quartet
30 Saturday, 8 p.m.
NEC's Jordan Hall

Renée Fleming
31 Sunday, 3 p.m.
Symphony Hall

February

Radio Symphony Orchestra Berlin
3 Wednesday, 8 p.m.
Symphony Hall

Emerson String Quartet & KLR Trio
7 Sunday, 3 p.m.
NEC's Jordan Hall

Royal Concertgebouw Orchestra Amsterdam
10 Wednesday, 8 p.m.
Symphony Hall

Mark Morris Dance Group and Yo-Yo Ma
25, 26, 27, 28
Thursday, 8 p.m.
Friday, 8 p.m.
Family Matinee
Saturday, 2 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Midori Chamber Ensemble
26 Friday, 8 p.m.
NEC's Jordan Hall

Kodo Drummers
28 Sunday, 3 p.m.
Symphony Hall

March

Irina Muresanu
Emerging Artists Series
5 Friday, 8 p.m.
NEC's Jordan Hall

Brandenburg Ensemble
7 Sunday, 3 p.m.
Symphony Hall

Victor Borge
12 Friday, 8 p.m.
Symphony Hall

The Chieftains
14 Sunday, 8 p.m.
Symphony Hall

Thomas Hampson
20 Saturday, 8 p.m.
NEC's Jordan Hall

What Makes It Great? with Patricia Schuman
26 Friday, 8 p.m.
NEC's Jordan Hall

Donald Byrd/The Group
Jazz Train
26, 27, 28
Friday, 8 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
Emerson Majestic Theatre

Richard Goode
28 Sunday, 3 p.m.
Symphony Hall

April

Carnival of the Animals
Family Musik
10 Saturday, 2 p.m.
NEC's Jordan Hall

Beaux Arts Trio
11 Sunday, 3 p.m.
NEC's Jordan Hall

Mozarteum Orchestra of Salzburg
18 Sunday, 3 p.m.
Symphony Hall

Preservation Hall Jazz Band
18 Sunday, 8 p.m.
Symphony Hall

Alvin Ailey American Dance Theater
20, 21, 22, 23, 24, 25
Tuesday, 8 p.m.
Wednesday, 8 p.m.
Thursday, 8 p.m.
Friday, 8 p.m.
Family Matinee
Saturday, 2 p.m.
Saturday, 8 p.m.
Sunday, 3 p.m.
The Wang Theatre

Murray Perahia
21 Wednesday, 8 p.m.
Symphony Hall

Evelyn Glennie
25 Sunday, 3 p.m.
NEC's Jordan Hall

Lincoln Center Jazz Orchestra with Wynton Marsalis
28 Wednesday, 8 p.m.
Symphony Hall

Krystian Zimerman
30 Friday, 8 p.m.
Symphony Hall

May

NHK Symphony Orchestra, Tokyo
1 Saturday, 8 p.m.
Symphony Hall

What Makes It Great? with Brentano String Quartet
2 Sunday, 3 p.m.
NEC's Jordan Hall

Mstislav Rostropovich Brandeis Celebration
22 Saturday, 8 p.m.
NEC's Jordan Hall

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suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Constanze Weber, which was to take place on August 4. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on July 20. But he promised to burn the midnight oil so as to be able to send something—one movement at a time—by each post (which is to say, twice a week). Not until a week later, on the 27th, did he make his first shipment, though, and it was only a single movement:

> You will be surprised and disappointed to find that this contains only the first Allegro, but it has been quite impossible to do more for you, for I have had to compose in a great hurry a serenade [K.388, 348a], but only for wind instruments (otherwise I could have used it for you too). On Wednesday the 31st I shall send the two minuets, the Andante, and the last movement. If I can manage to do so I shall send a march too. If not, you will just have to use the one in the Haffner music [i.e., from the *Haffner* Serenade of 1776], which hardly anyone knows.

But when the next post-day came, he had finished only the last movement, and sent this apology to his father:

> I am really unable to scribble off inferior stuff. So I cannot send you the whole symphony until next post-day. I could have let you have the last movement, but I prefer to dispatch it all together, for then it will cost only one postage.

So much for the intention of sending one movement by each post!

There seems to be a letter missing, for by August 7, Mozart was sending the march —an extra, introductory sort of movement not part of the main work—which suggests that he had already sent along the middle movements that had not yet been finished on July 31. His only other comment about the music at this time is a performance instruc-



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who had died in July 1778.

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tion: "The first Allegro must be played with great fire, the last—as fast as possible."

There is no evidence regarding the exact date of the premiere. Leopold presumably prepared the work for performance, and we may assume that the serenade was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work.

Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to better fit the normal canons of concert use—four movements (with only a single minuet) —and added parts for flutes and clarinets, which had been lacking in the serenade.

Mozart included the revised symphony on a concert that he gave on March 29, 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an eighteenth-century performance. The concert opened with the first three movements of the new symphony, followed by an aria, a piano concerto, an operatic scena, a keyboard fugue, and a vocal rondo—and then came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg in being generally lighter in construction, somewhat more loose-limbed than a normal symphony planned as such from the outset (after all, music to be performed as the background to

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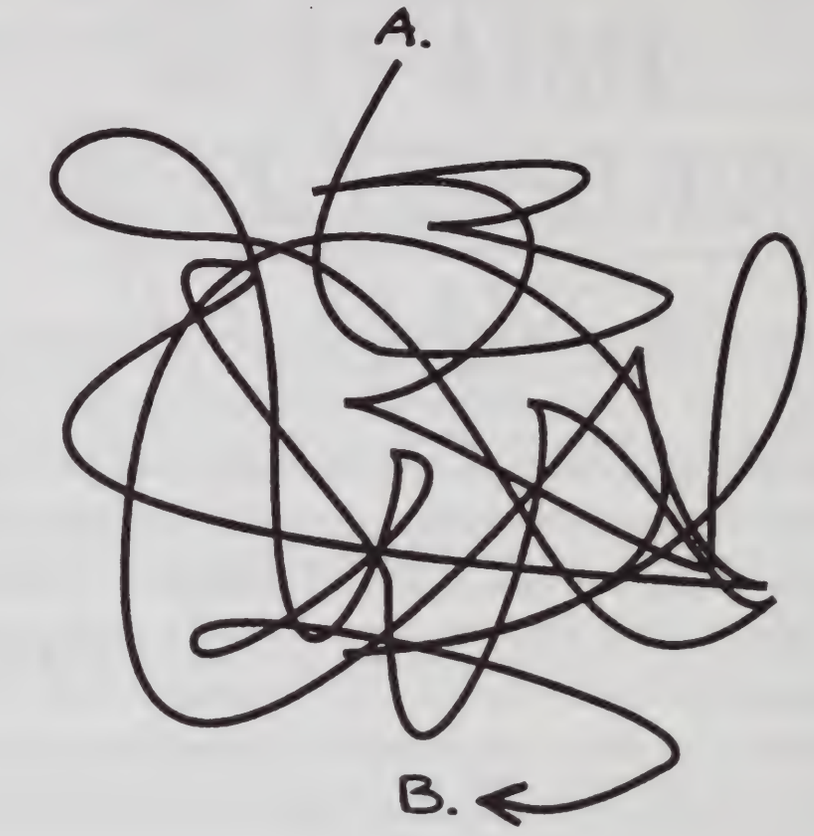
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a party is not likely to have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic" and less freewheeling, requiring the full attention of the listener, rather than simply the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet contrasts a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) to a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "*O wie will ich triumphieren*" from *Die Entführung aus dem Serail*. The opera was first performed on July 16, 1782, just two weeks before the composition of this finale. Mozart's satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. Mozart was also clearly pleased with the finale to the symphony—enough to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—Steven Ledbetter

* * * * *

Mozart completed his E-flat piano concerto, K.271, in January 1777 for a touring French pianist, Mlle. Jeunehomme, whose name he is apt to spell "jenomè" or "jenomy" and which his father, Leopold Mozart, turned into "genommi." Presumably Mlle. J. played

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the first performance, but we have no details about this. Mozart included his own cadenzas in the autograph score. In February 1783, he sent his sister newly composed "Eingänge," or cadenza-like flourishes, to introduce solo passages. Emma Boynet was soloist for the first Boston Symphony performances of this work, conducted by Serge Koussevitzky in April 1943. Later soloists featured in Boston Symphony performances of this concerto included Leonard Bernstein with himself as conductor, Ania Dorfmann with Charles Munch, Rudolf Serkin with Erich Leinsdorf, John Browning with William Steinberg, Christoph Eschenbach with Seiji Ozawa, Alfred Brendel with Klaus Tennstedt, András Schiff with André Previn, Emanuel Ax with Tennstedt, Maria João Pires with Ozawa, Ax with Bernard Haitink, Elisabeth Leonskaya with Jeffrey Tate (the most recent subscription performances, in January and February 1997), and Stephen Hough with James Conlon (the most recent Tanglewood performance, on July 19, 1998). The orchestra consists of two oboes, two horns, and strings.

On February 12, 1874, Miss Amy Fay, a young pianist then in her fifth year of living in Germany where she had gone, as they said in those days, to refine her taste and improve her technique, wrote to her family in St. Albans, Vermont:

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for the piano, and that nine of them are masterpieces? Yet nobody plays them. Why? Because they are too hard, Deppe says, and Lebert, the head of the Stuttgardt conservatory, told me the same thing at Weimar. I remember that the musical critic of the Atlantic Monthly remarked that "we should regard Mozart's passages and cadenzas as child's play, now-a-days." *Child's play*, indeed! That critic, whoever it is, "had better go to school again," as C. always says!*

Actually, counting the concerto for two pianos that Miss Fay prepared with Fräulein Steiniger, and another for three pianos, Mozart wrote twenty-three piano concertos. (This does not take into account his adaptations of sonatas by other composers that he made for his tours between 1765 and 1767.) Most of us, moreover, would have a hard time reducing the number of "masterpieces" to just nine. The series, at any rate, begins with the still seldom heard, inventive, brilliant, if not perfectly equilibrated concerto in D, K.175, of December 1773, and concludes with one of the most familiar of the "masterpieces," the gently shadowed concerto in B-flat, K.595, completed three weeks before

*Amy Fay's *Music Study in Germany*, six years' letters to ther family, first published in 1880 at the urging of Henry Wadsworth Longfellow, with later English, German, and French editions sponsored by, respectively, Sir George Grove, Franz Liszt, and Vincent d'Indy, is one of the most vivid, informative, and delightful of all books about music. It has been available as a Dover paperback reprint.

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Mozart's thirty-fifth and last birthday. Mozart's most intense concentration on the genre occurred in the middle of the 1780s, the peak of his popularity as a composer and as an adult performer. The concerto that Maria João Pires plays at these concerts holds a special place in the sequence, for, after the dashing display of ingenuity of K.175 and the charms of K.238 in B-flat and K.246 in C, it is an all but inconceivable leap forward in ambition and achievement alike. At twenty-one, Mozart is mature.

It all leaves us most curious about Mlle. Jeunehomme—"*die jenomy*"—whose playing, whose personality, or perhaps whose reputation so stimulated Mozart. But to no avail. She passes through Salzburg and through musical history for just a moment in January 1777, leaving her indiscriminately spelled name attached to the work in which Mozart, as it were, became Mozart, and she disappears again—to France, one imagines, to concerts and teaching, perhaps to marriage and retirement from public life. We know that Mozart himself played "her" concerto at a private concert in Munich on October 4, 1777, and from his sending "*Eingänge*" to Nannerl in February 1783 we know that it continued to engage his attention.

The scoring is modest: only pairs of oboes and horns join the strings, something remembered always with surprise because the impression is so firmly of a big concerto. (It is, in fact, Mozart's longest.) But Mozart uses these restricted resources remarkably: the horn gets to play a melody in unison with the piano, and more than once Mozart

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It was often typical of Mozart to translate the gestures of opera into the context of the concerto. In the slow movement of his *Sinfonia concertante* for violin and viola, for example, Mozart engages the soloists in impassioned operatic duetting. Here, in the Andantino of this concerto, he presents a scene from some sombre tragedy. Strings are muted, violins proceed by close imitation, and the music that prepares the singer's entrance makes its cadence on the formal full close of an *opera seria* recitative. The aria is impassioned and complex, the C minor of its beginning soothed occasionally by a gentler music in E-flat major, but it is the gestures of recitative, now pathetic, now stern, that dominate the discourse.

The finale begins in unbuttoned and purling virtuosity, and again we might infer that Mlle. Jeunehomme was an especially elegant executant of trills. One of the virtuosic sweeps down the keyboard and up again leads to the opening of a door onto a world of

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—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published two compilations of his program notes, including many written for the Boston Symphony. The first of these, now available in paperback, is *The Symphony–A Listener's Guide*. The second—*The Concerto–A Listener's Guide*—is new.

* * * * *

Mozart evidently composed his B-flat wind serenade shortly before February 1784, though he may have begun it as early as 1781; the work was first performed in late March of 1784 in a concert given by Anton Stadler. Serge Koussevitzky introduced the Serenade to the repertory of the Boston Symphony Orchestra in December 1932, when he performed five of the seven movements. The BSO has also played partial performances under Charles Munch and, most recently, Edo de Waart, who led four movements in July 1987 at Tanglewood. Erich Leinsdorf conducted the BSO's first complete performance of this Serenade in July 1964 at Tanglewood; since then the orchestra has played the entire score only under Seiji Ozawa (in July 1970 at Tanglewood) and, again, Leinsdorf (the only previous complete subscription performances, in January 1989). The work is scored for two oboes, two clarinets, two basset horns, two bassoons, four horns, and double bass.

Anton Stadler was Mozart's favorite clarinetist, with whom he played the first performance of the E-flat quintet, K.452, for piano and winds (Mozart was the pianist on that occasion) and who premiered the Clarinet Quintet, K.581, in 1789. When Stadler planned a benefit concert in the early spring of 1784, a Vienna newspaper announced that the program would include "a big wind piece of quite an exceptional kind composed by

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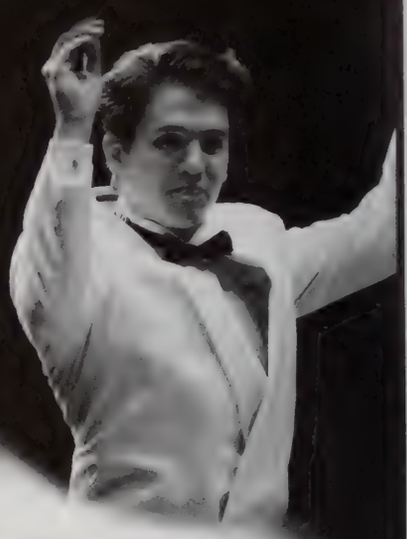


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Herr Mozart." A later writer described the piece with enough detail to pinpoint the B-flat serenade:

> I heard music for wind instruments today by Herr Mozart, in four movements, glorious and sublime. It consisted of thirteen instruments; viz. four corni, two oboi, two fagotti, two clarinetti, two basset-corni, a contre-violin, and at each instrument sat a master—glorious and grand, excellent and sublime.

The instrumentation listed here (in a terminology in the style of Mozart's day) corresponds exactly to that of this Serenade in B-flat. The only surprise is the mention of *four* movements; the full work as we know it has seven. One possibility is that Mozart enlarged the piece to seven movements after the premiere. But inspection of the composer's manuscript suggests, rather, that it was all composed at the same time. What no doubt happened, then, is that the players chose the movements they liked best from a very long composition (it runs nearly an hour at full length) and just played those, as many conductors have chosen to do since.

The classical serenade was a rather freewheeling genre, designed for entertainment and employed frequently in circumstances where listeners would not be concentrating on music so much as on food, drink, and conversation. The performers sought to fill the

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available time with attractive and varied music. Rarely was such music composed by a master of the likes of Mozart, and rarely does it reward serious attention so much as in the present instance. There has long been a tradition, repeated in many books, that Mozart began to compose the Serenade when he was in Munich in 1781 for the performances of his opera *Idomeneo*, in which Stadler was the principal clarinetist, and that he completed it at a later time. The paper and handwriting in the original manuscript offer no support for this view. It is most likely that he composed it fairly soon after arriving in Vienna in 1781, though it then (most unusually) remained unperformed for some three years. In February 1784, Mozart began keeping a carefully dated catalogue of his works; because the Serenade is not listed therein, it is safe to assume that it was completed, at the very latest, by January 1784.

Mozart loved the sound of the clarinet and wrote for it felicitously, so it is not surprising that with Stadler playing the principal part he should feature the clarinets. Indeed, he created a unique sonority by adding to his two clarinets the plaintive tone of two basset horns (a lower-pitched cousin of the clarinet) and the richness of four horns (two pairs in different keys). The work revels in ever-changing combinations of instruments, alternating solo with *tutti*, mixing the timbres, yet retaining a brilliant clarity overall.

Mozart composed three great wind serenades in Vienna: the present work in B-flat, K.361(370a), sometimes called the "*Gran Partita*" from a heading added to the manuscript in a hand other than Mozart's; a serenade in E-flat, K.375, composed in October 1781 for wind sextet (clarinets, bassoons, and horns in pairs) and expanded the following July to include two oboes; and a work in C minor, K.388(384a), "*Nacht Musique*," composed in July 1782. The change in character of these consecutive pieces is striking. The first is the most loosely built of the three, in an open-ended pattern of seven movements, suitable for use as accompaniment to a cheerful occasion. The second is similar in character, but briefer, consisting of five movements, with a Menuetto placed

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on either side of a slow movement, and the whole framed by two larger and faster movements. The remaining work is altogether mysterious: composed for an unknown occasion, it has four movements (like a symphony) and is surprisingly somber and scarcely suitable for a party. Evidently Mozart was moving decisively away from the Salzburg style of serenade, which had, first of all, been a work for orchestra, with the full string complement, and had embodied the loose-limbed, almost casual character of the B-flat serenade. Later he increasingly considered these works as "night pieces," ultimately composing one that approaches a dark night of the soul. In Vienna, where the social milieu for the earlier sort of party pieces was lacking, Mozart turned more and more from the associated casualness of style.

With the *Gran Partita*, however, we have not moved far from the Salzburg origins. The first movement begins with a slow introduction that wastes no time in introducing the principal clarinet (undoubtedly Stadler's part). The introduction builds to a climax that resolves in sighs, a gesture that will play an important part in the main section of the movement. The ensuing Molto Allegro quotes a theme from the aria "*Je suis douce, je suis bonne*," from Philidor's opera *Maréchal ferrant*, a work Mozart might have heard in Paris. The theme serves as both first and second subject, a Haydnesque trick rarely found in Mozart.

The second movement is the first of two labeled "Menuetto"; like the beginning of the *Jupiter* Symphony, it takes its energy at the outset from the contrast of bold assertions, *forte*, and gentler responses, *piano*. The second section features a canon between the top and bottom of the ensemble, with sustained notes on the horns in the middle. Mozart limits the first of the two Trios to clarinets and their basset horn cousins. After a repetition of the Menuetto, the second Trio arrives in G minor, but with lively triplets counteracting the poignancy of the key.

The Adagio is one of the great slow movements for winds. Oboe, clarinet, and basset horn enter one by one, then function as a leading trio against the incantatory rhythmic figure of the other parts. The movement's sustained solemnity is so striking that an unknown musician once arranged it as a sacred chorus to the words "*Quis te comprehendet*" ("Who might understand Thee?") with an attribution to Mozart himself. Few indeed are the serenade movements that could sustain such a sea change!

The second minuet sports two Trios, like the first, alternating with the main Menuetto as before in the pattern ABACA. The movement as a whole is in the home key of B-flat, with the first Trio in the dark, then-rare key of B-flat minor. The contrasting second Trio, in F, dances along cheerfully in the rustic mood of an Austrian Ländler.

"*Romanze*" is a term that Mozart used very rarely in instrumental music. The heading may imply that the work is based on a song, but no one has succeeded in locating the original. The E-flat melody gives way to a dark, fretful, faster middle section in C minor.

The theme with variations is evidently a reworking of a movement from a C major flute quartet composed in 1778 and finished, in any case, before the composition of the present Serenade. But Mozart has thoroughly rethought the scoring of the music, to show off each of the instruments in its best light and to provide abundantly diverse sonorities. One of the variations (No. 4) is in the minor mode, to be followed by a soulful Adagio aria for the oboe (with commentary from the clarinet) and a jovial finale once again evoking the Ländler.

The finale is a cheerful rondo, offering brilliant scoring and infectious musical delight. Its main purpose, it would seem, is to cast out the possible shadows of poignant sentiment that might remain from some of the previous movements and leave every listener in a state of high good humor.

—Steven Ledbetter

A Recent Book of Interest...

In *Maestros of the Pen: A History of Classical Music Criticism in America* (Boston: Northeastern University Press, 374 pp.; $37.50), Mark N. Grant, a New York-based composer and writer, has produced an engrossing and fascinatingly documented chronicle of American classical music critics and their writing from the early 1800s to the present. Concentrating primarily on print journalism in the important newspapers and a variety of long-defunct literary and cultural magazines, Grant's survey addresses the attitudes and purposes embodied by these writers and their work, as well as their role in shaping not only public awareness and appreciation of classical music, but public prejudices as well. Central to Grant's success is his ability to present engagingly vivid portraits of his subjects, whether major, lesser, or merely tangential figures, including such noteworthies early in this century as New York's Henry Krehbiel ("the most esteemed and influential music critic America had yet seen") and the "singer's critic and lord high executioner" W.J. Henderson. Lesser-known figures like Rupert Hughes, "the Gilded Age's beau ideal of the musical gentleman *culturatus*," who was "the only classical music critic to become a millionaire and Hollywood celebrity"; and singer-composer Louis Elson, who was simultaneously music critic of the *Boston Advertiser* and director of the New England Conservatory's theory department, reflect the wide assortment of personalities and backgrounds represented throughout the book. BSO audiences may particularly enjoy reading about William Foster Apthorp and Philip Hale, both of whom not only reviewed concerts of the Boston Symphony but also served as its program annotator. In this regard, an important theme of Grant's work is that until fairly recently, in contrast to today's norm, many of the most important and influential critics—e.g., Virgil Thomson, Deems Taylor, and Olin Downes in mid-century—wore numerous hats in a variety of combinations, including those of writer, composer, performer, radio commentator, proselytizer, and educator. It was also the case that many critics, rather than being restricted to music, reached an even wider readership by writing frequently about the arts and culture in general. Many also wrote fiction, or produced significant books in fields entirely outside the arts.

Ultimately Grant's book can also viewed as a history of the compartmentalization of writing about music, and what this has meant in the realms of both music criticism and music appreciation. It also raises intriguing questions as to the motives behind who has held which jobs; the relationship between critics and performers; how writers about music have influenced public perception (or not); how the media and society have changed; and who has come to be in charge. At the same time, as one realizes how greatly the number of daily newspapers and full-time classical music critics has dwindled over time, the book takes on an ironic subtext, leaving one to ponder how many of these figures have simply faded into the background—their efforts, advocacy, and passion all but forgotten—and how limited the readership for such writing has become.

For the first third of his book, and then occasionally near the end, Grant exhibits a bothersome tendency to use dollar-words (some of them not even in my dictionary) where nickel-words will do. Also, his puzzlement over what he perceives as certain writers' self-contradictions can seem misplaced, since, e.g., it's entirely understandable that a single composer could evoke conflicting feelings in a single writer, depending upon the context. Finally, given the equal attention the author grants both New York and Boston for much of the book, it's odd that he has basically chosen to ignore Boston, with its significant level of music-making and classical music criticism, in his treatment of the present-day music scene. But despite these concerns, *Maestros of the Pen* remains highly recommendable to anyone interested in the art of writing about classical music, the business of classical music in general, and the question of where both are headed.

–Marc Mandel

More . . .

The important modern biography of Mozart is Maynard Solomon's *Mozart: A Life* (Harper-Perennial paperback). Stanley Sadie's Mozart article from The New Grove Dictionary has been published separately as *The New Grove Mozart* (Norton paperback). Alfred Einstein's classic *Mozart: The Man, the Music* remains important (Oxford paperback). Neal Zaslaw's *Mozart's Symphonies: Context, Performance Practice, Reception* provides a detailed survey of Mozart's symphonic works (Oxford paperback). There is a volume by Philip Radcliffe on *Mozart Piano Concertos* in the series of BBC Music Guides, which also includes a volume by Erik Smith on *Mozart Serenades, Divertimenti and Dances* (University of Washington paperback). Despite its decorative language typical of a much earlier era, Cuthbert Girdlestone's *Mozart and his Piano Concertos* remains useful and evocative (Oxford paperback). Michael Steinberg's note on the *Haffner* Symphony is in his compilation volume *The Symphony–A Listener's Guide* (Oxford paperback); his note on the E-flat piano concerto, K.271, is in his more recent compilation, *The Concerto–A Listener's Guide* (Oxford). Among other books on the composer, *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, includes plenty of interesting and useful information on the symphonies and concertos (Schirmer). Robbins Landon has also provided a chapter on the Mozart symphonies to *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Volkmar Braunbehrens's *Mozart in Vienna, 1781-1791* provides a full picture of the composer's final decade (HarperPerennial paperback).

Among the many recordings of the *Haffner* Symphony, one might consider Claudio Abbado's with the Berlin Philharmonic (Sony Classical), Karl Böhm's with the Berlin Philharmonic (Deutsche Grammophon "Originals"), Hans Graf's with the Orchestra of the Salzburg Mozarteum (LaserLight), Charles Mackerras's with the Prague Chamber Orchestra (Telarc), or George Szell's with the Cleveland Orchestra (Sony Classical). For a performance on period instruments, try Christopher Hogwood with the Academy of Ancient Music (L'Oiseau-Lyre).

Noteworthy recordings of the E-flat concerto, K.271, include Murray Perahia's with the English Chamber Orchestra (CBS/Sony), András Schiff's with Sandor Végh and the Salzburg Camerata Academica (London), and Mitsuko Uchida's with Jeffrey Tate and the English Chamber Orchestra (Philips).

For a recording of the Serenade in B-flat, K.361, possibilities include Colin Davis leading the winds of the Bavarian Radio Symphony (RCA), Nikolaus Harnoncourt with the Vienna Mozart Winds (Teldec), Christopher Hogwood with the Amadeus Wind Ensemble (L'Oiseau-Lyre), the Marlboro Festival Ensemble (Sony Classical), and the Orpheus Chamber Orchestra (Deutsche Grammophon).

—Marc Mandel

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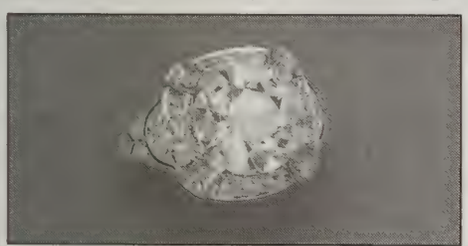
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Bernard Haitink



Principal guest conductor of the Boston Symphony Orchestra since 1995, Bernard Haitink's current contract with the orchestra extends through the season 1999-2000. Mr. Haitink will also remain as music director of London's Royal Opera House, Covent Garden, until 2002. From 1978 to 1988 he was music director of Glyndebourne; he has conducted many operas for television and video with both companies. Mr. Haitink's career as an orchestral conductor is no less distinguished: he was chief conductor of Amsterdam's Concertgebouw Orchestra from 1964 to 1988 and principal conductor of the London Philharmonic from 1967 to 1979, subsequently becoming that orchestra's president in 1990. He has been music director of the European Union Youth Orchestra since 1994. Recently the Royal Concertgebouw Orchestra announced Mr. Haitink's appointment as its Laureate Conductor—the first time such a title has been awarded in that orchestra's history. In the past two seasons at the Royal Opera House, Mr. Haitink has conducted performances of the *Ring* in London and Birmingham, *Meistersinger*, *Katya Kabanova*, *Der Freischütz*, *Mefistofele*, and *Don Carlo* at the Edinburgh Festival, and *The Bartered Bride* at the newly refurbished Sadler's Wells theater. In 1999 he will conduct the Orchestra of the Royal Opera House in performances of Verdi's *Requiem* and Britten's *War Requiem*. He will conduct the opening concerts of the new house in December 1999 and start 2000 with a production of *Falstaff*. In 1998-99, besides working with the Royal Concertgebouw, the Boston Symphony, the Vienna Philharmonic, and the London Philharmonic, Mr. Haitink also conducts concerts in his Carte Blanche series at the Concertgebouw in Amsterdam. This series was specifically organized to honor his seventieth-birthday year and includes concerts with the Royal Opera House, Vienna Philharmonic, Dresden Staatskapelle, Concertgebouw, Berlin Philharmonic, Netherlands Radio Orchestra, and European Union Youth Orchestra. He will end the season with performances of Mahler's Symphony No. 7 with the European Union Youth Orchestra in Italy, Switzerland, the Netherlands, and a London BBC Prom concert. Mr. Haitink's 1997-98 season included concerts with the Berlin Philharmonic, Boston Symphony, Vienna Philharmonic, London Philharmonic, London Symphony, Dresden Staatskapelle, and BBC Symphony, including First Night at the Proms with the latter ensemble. In the summer of 1997 he toured with both the European Union Youth Orchestra and the Chamber Orchestra of Europe. Appearances with the Vienna Philharmonic included concerts at the Salzburg Festival in August 1997 as well as concerts in Vienna and on tour in Japan that autumn. Bernard Haitink has made many recordings for Philips, Decca, and EMI. With the London Philharmonic he has recorded Shostakovich, Stravinsky, Elgar, and Vaughan Williams, with the Concertgebouw the symphonies of Mahler, Bruckner, and Beethoven, with the Vienna Philharmonic music of Brahms and Bruckner, and with the

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Berlin Philharmonic symphonies of Mahler. With the Boston Symphony Orchestra he has recorded the complete Brahms symphony cycle and music of Ravel for Philips, and Brahms's Piano Concerto No. 2 with Emanuel Ax for future release on Sony Classical. His opera recordings include *Don Carlo* and *Peter Grimes* with the Royal Opera, *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro* with Glyndebourne, *Der Rosenkavalier* and *Fidelio* with the Dresden Staatskapelle, and *Die Zauberflöte*, *Daphne*, *Tannhäuser*, and the *Ring* with the Bavarian Radio Symphony. Mr. Haitink has received many awards and honors recognizing his services to music, notably an Honorary KBE in 1977 and the Erasmus Prize in Holland in 1991. Most recently he received a House Order of Orange-Nassau, given to him by the Queen of the Netherlands for his achievements in the arts. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has led the orchestra regularly in subscription concerts since 1985.

Maria João Pires



Maria João Pires was born in Portugal, began playing the piano at age three, and gave her first public performance at five. At sixteen she graduated from the Lisbon Conservatory, where she studied piano, composition, harmony, and theory with Campos Coelho and Francine Benoit. A Gulbenkian Scholarship enabled her to study with Rosl Schmidt at the Musikakademie and with Karl Engel in Hannover. Ms. Pires won the Beethoven Bicentennial Competition in Brussels in 1970; she made her London debut in 1986 and her New York debut in 1989. In 1987 she was soloist with the Gustav Mahler Youth Orchestra conducted by Claudio Abbado on their inaugural tour to Hamburg, Paris, and Amsterdam. She is now a regular guest artist with all the major orchestras, including the Berlin Philharmonic, the Boston Symphony Orchestra, the Royal Concertgebouw Orchestra, the London Philharmonic, and the Orchestre de Paris. In addition to her career as orchestral soloist and recitalist, Ms. Pires is an avid performer of chamber music, working primarily since 1989 with the French violinist Augustin Dumay, with whom she made her London debut. The two artists have also performed together throughout Europe; their appearances in Japan have also included trio concerts with cellist Jian Wang. Maria João Pires records exclusively for Deutsche Grammophon. Recent releases include Mozart's G major piano concerto, K.453, and the C major concerto, K.467, with Claudio Abbado and the Chamber Orchestra of Europe, and the Schubert Impromptus. Her recordings of solo Bach works and of the complete Chopin Nocturnes received Grand Prix International du Disque awards, as did a recording of Brahms piano trios. Other releases include piano music of Schumann and Schubert, further discs of chamber music with Augustin Dumay, Mozart trios, and award-winning discs of Brahms, Grieg, and Franck sonatas. Her most recent release is Chopin's Piano Concerto No. 1 with Emmanuel Krivine and the Chamber Orchestra of Europe. The beginning of 1999 found Maria João Pires appearing at the Salzburg Mozartwoche and then with Bernard Haitink and the Berlin Philharmonic. In addition to her Boston Symphony appearances with Bernard Haitink in Boston and at Carnegie Hall, she will also appear with the Minnesota Orchestra in Minneapolis. She also has extensive recital and chamber music commitments in Europe, the United States, and the Far East. Ms. Pires made her Boston Symphony debut in August 1989 at Tanglewood; she has since appeared with the orchestra in New Haven and New York in January/February 1991, in Symphony Hall subscription concerts in March 1994, and most recently in subscription concerts in April 1998.

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.



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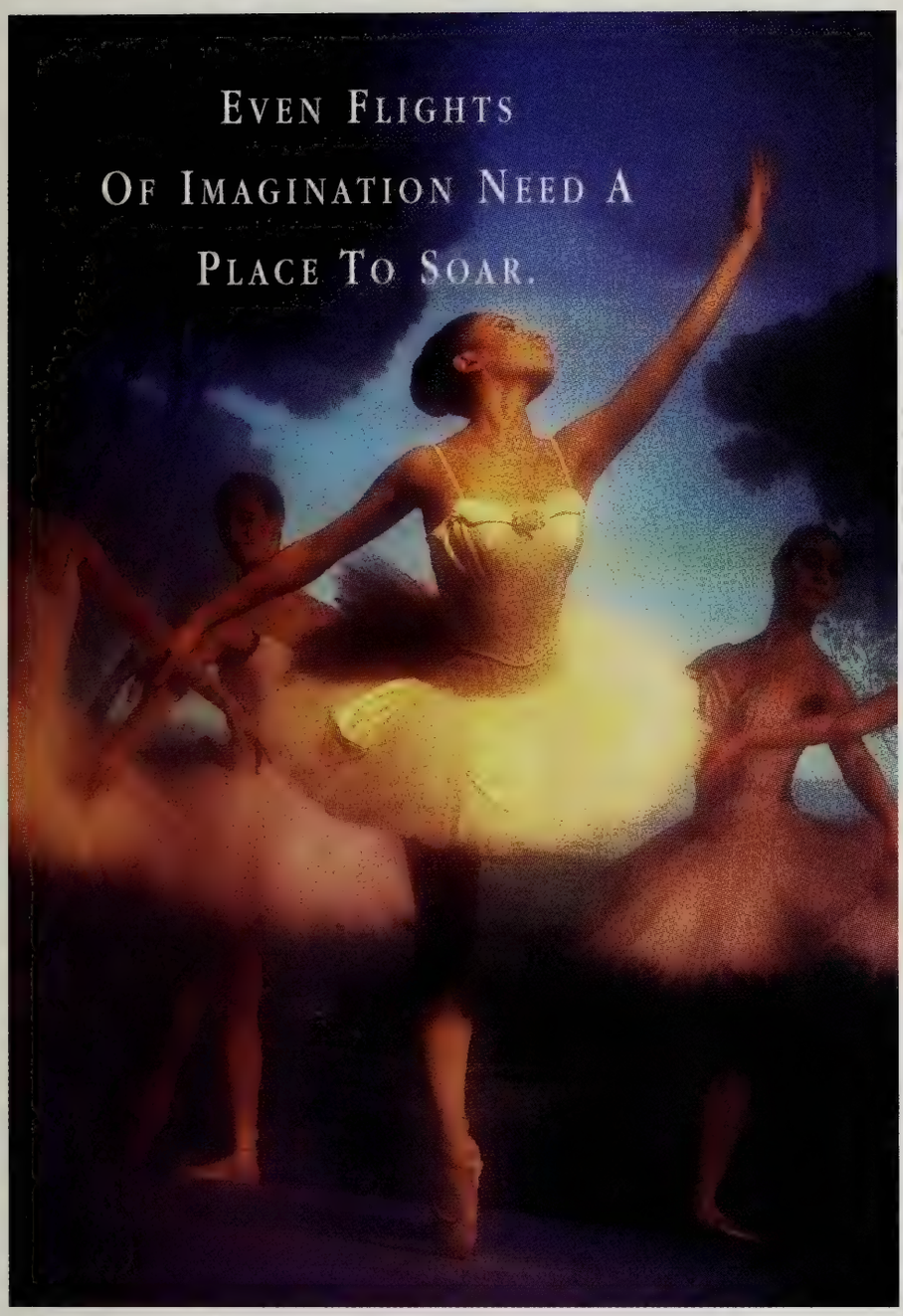
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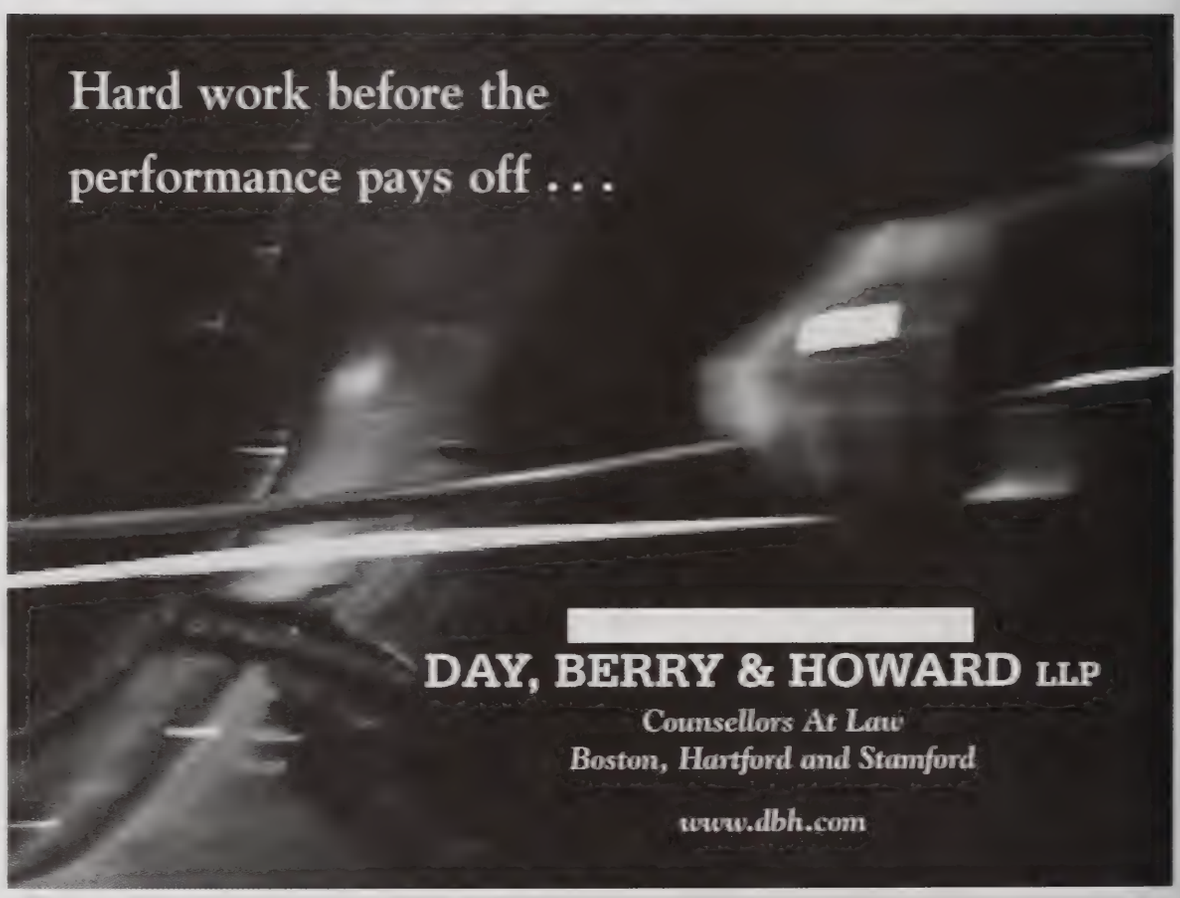
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Thursday, April 22, at 10:30 a.m. **(OPEN REHEARSAL; PRE-REHEARSAL TALK AT 9:30 IN SYMPHONY HALL)**
Thursday, April 22, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Friday, April 23, at 1:30
(FRIDAY PREVIEW AT 12:15 IN HIGGINSON HALL)
Saturday, April 24, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)
Tuesday, April 27, at 8
(CONCERT PREVIEW AT 7 IN SYMPHONY HALL)

SEIJI OZAWA conducting

WILLIAMS	*for Seiji!* (world premiere)
STRAUSS	*Death and Transfiguration*, Tone poem for large orchestra, Opus 24

INTERMISSION

BARTÓK	Concerto for Orchestra Andante non troppo – Allegro vivace *Giuoco delle coppie*: Allegretto scherzando *Elegia*: Andante, non troppo *Intermezzo interrotto*: Allegretto Finale: Presto

BSO Music Director Seiji Ozawa closes his 25th Anniversary Season with an all-orchestral program including two works long considered "signature pieces" of his with the BSO. In addition, the program will open with the world premiere of a new work written especially for the occasion by John Williams to celebrate Mr. Ozawa's quarter-century tenure with the Boston Symphony. One of Richard Strauss's most powerful works, the tone poem *Death and Transfiguration* depicts the final moments in the life of an idealist, closing with a luminous coda of "transfiguration" as the idealist finds release in death. Bartók's Concerto for Orchestra was commissioned from its struggling, seriously ill composer by Serge Koussevitzky, who gave the world premiere with the BSO in December 1944. Not only did Koussevitzky's commission give Bartók a new lease on life, it also resulted in one of the most brilliant mainstays of the twentieth-century orchestral repertory.

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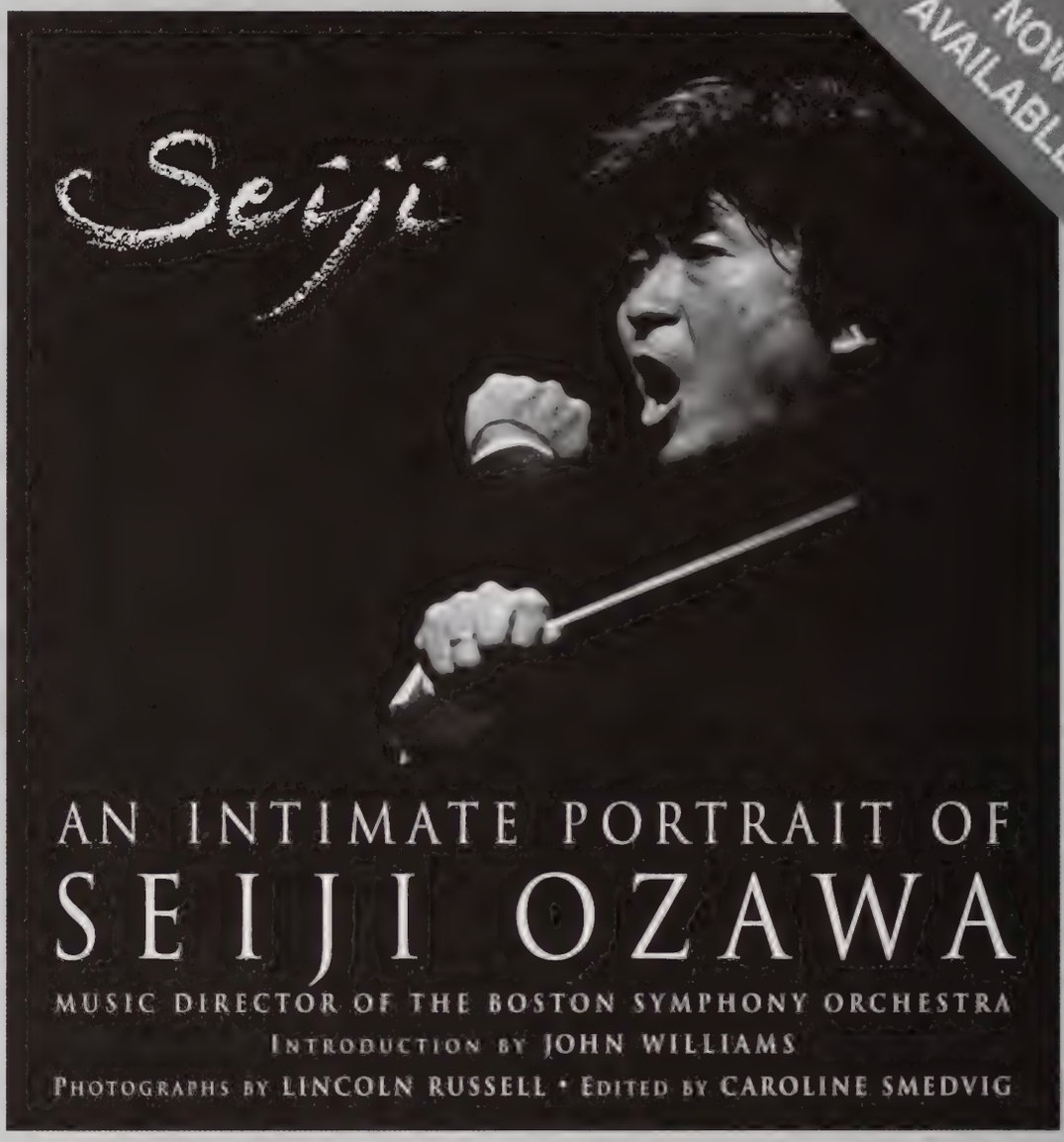
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COMMUNITY CHAMBER CONCERT V
Sunday, April 18, at 3, at 12th Baptist Church, Boston
The Community Chamber Concerts are supported by State Street Bank.

HAWTHORNE QUARTET
RONAN LEFKOWITZ, violin
HALDAN MARTINSON, violin
MARK LUDWIG, viola
SATO KNUDSEN, cello
THOMAS MARTIN, clarinet
RANDALL HODGKINSON, piano

MOZART — String Quartet in C, K.465, *Dissonance*
Adagio—Allegro
Andante cantabile
Menuetto; Trio
Allegro molto

COLERIDGE-TAYLOR — *Valse de la Reine* (*The Queen's Waltz*) from Four Characteristic Waltzes
(arranged for piano and string quartet)

LEE — *Yo Picasso*, for clarinet, viola, cello, and piano
The Absinthe Drinker
The Acrobat's Family with a Monkey
The Young Woman of Avignon
Bottle of Bass, Clarinet, Guitar, Violin, Newspaper, Ace of Clubs
Guernica

Baldwin piano

Wolfgang Amadè Mozart (1756-1791)
String Quartet in C, K.465, *Dissonance*

In 1781, unhappy with the Salzburg authorities for whom he wrote and performed music, and also unhappy with his father Leopold's control over his career, Mozart achieved his long-pursued goal to leave permanently his birthplace of Salzburg, taking up residence in Vienna, where he hoped to make his fortune as a freelance composer or by attaining a court position. By December 1781 he was expressing his intention to marry Constanze Weber, a union that took place the following August despite Leopold Mozart's objections. Mozart's independence, then, took form in more than just control of his musical activity. Indeed, his music during the first year and a half in Vienna shows a conservatism and practicality rare for Mozart. It wasn't until the end of 1782, after the success of his opera *The Abduction from the Seraglio*, that he began to see a glimmer of the success upon which he had placed his hopes, and his music reflects his new confidence in a flowering of creativity.

In the last months of 1782, Mozart started work on the first three of his Vienna piano concertos (K.413-415), the Mass in C minor, and the first of the set of six string quartets later dedicated to Haydn. In contrast to the speed with which he composed and premiered the financially valuable piano concertos, the *Haydn* Quartets were written comparatively slowly. From this we might infer that Mozart was writing the quartets for the sheer art of it, with no concern for payment tempering the aesthetic exploration he had begun partly in response to the mastery of Haydn's own Opus 33 quartets. The sixth and last of Mozart's set, the String Quartet in C, K.465, was completed by January 14, 1785. Haydn visited the Mozart household in the early part of 1785 to hear these pieces; afterwards he said to Leopold Mozart, "Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name."

The C major quartet is known as the "*Dissonance* Quartet" because of its opening Adagio. For the listener, the impression of this strange, amorphous introduction is of something being formed out of chaos. At the point when the bright, straightforward Allegro theme enters, it is as though the music (and the listener) has passed through a difficult trial or solved some obscure and important riddle. The Allegro otherwise unfolds in a relatively straightforward sonata form, with a first theme in even eighth-notes and a more chromatic, ironically humorous triplet figure as the basis of the second theme. In the elegant, triple-meter second movement, a lovely first theme contrasts with a somewhat more prosaic second subject, which itself is accompanied in the violin and cello by a short figure that proves more important as the movement progresses. Assertive chords and chromatic scale passages characterize the third movement Menuetto. The finale's melodic and harmonic content touches on the chromatic potential of the piece's opening bars, including a whiplash modulation to E-flat major from G major for the third subject. The inexorable drive of the movement closes out this last of the *Haydn* Quartets in a fashion directly refuting the murky instability of its famous opening.

Samuel Coleridge-Taylor (1875-1912)
Valse de la Reine, from Four Characteristic Waltzes, Opus 22

Samuel Coleridge-Taylor's father, a doctor from Sierra Leone, returned to Africa before his son could know him, leaving Samuel's English mother to rear him on her own. After singing in church choirs and studying violin, Samuel Coleridge-Taylor entered the Royal College of Music as a violinist, also studying composition;

his earliest important compositions are from these years. He first caught the attention of English audiences in 1898 with his Ballade in A minor, commissioned for and first performed at the prestigious Three Choirs Festival. 1899 brought the premiere of the piece with which Coleridge-Taylor really made his name, *Hiawatha's Wedding Feast*, based on Longfellow's "The Song of Hiawatha." This was phenomenally successful in its time, owing not only to the popularity of Longfellow's poem and the era's love for the "exotic," but also to Coleridge-Taylor's evocative, colorful music. Coleridge-Taylor identified somewhat with the American Indian culture and, like Dvořák, used musical gestures imitating its music. Later, as he became influenced by black American writers, including Paul Laurence Dunbar, W.E.B. Dubois, and Frederick Douglass, his music began more explicitly to reflect an interest in his African heritage. Pieces showing this interest include *Ethiopia Saluting the Colors*, *Twenty-four Negro Melodies*, and *Symphonic Variations on an African Air*, as well as songs on the poems of Dunbar.

The Four Characteristic Waltzes were published in 1899, around the same time as *Hiawatha's Wedding Feast*. The waltzes represent a mild form of the same taste for the exotic that nurtured the *Hiawatha* pieces: the titles are *Valse bohèmienne* ("Bohemian Waltz"), *Valse rustique* ("Rustic Waltz"), *Valse de la Reine* ("The Queen's Waltz"), and *Valse mauresque* ("Moorish Waltz"). The Four Characteristic Waltzes was originally an orchestral score; the present arrangement of *Valse de la Reine* for chamber ensemble represents a common practicality of music publishing dating back to at least Mozart.

Thomas Oboe Lee (born 1945)
Yo Picasso

Thomas Oboe Lee was born in China and lived in São Paolo, Brazil, for six years before coming to the United States in 1966. He studied at the New England Conservatory, at Tanglewood with Betsy Jolas, and at Harvard with Earl Kim. He is the recipient of many grants and awards, including two Guggenheim Fellowships and Tanglewood's Koussevitzky Composition Prize; he has been commissioned by such groups as Amnesty International, the Kronos Quartet, and the Koussevitzky Foundation. His work has been recorded by the Kronos Quartet and Collage New Music, among others. Lee is also an active jazz flutist. His group, Departed Feathers, has recorded for the GM label.

Yo Picasso was written at the request of Nancy Braithwaite Wierdsma and the Arto Ensemble; it was premiered by that group in April 1998 in Amsterdam. In writing the piece, Lee followed the precedents of Mussorgsky, Gunther Schuller, and others by taking inspiration from the visual arts. Lee's painterly muse in this work is, of course, Picasso. The individual movements of *Yo Picasso* evoke the painter's distinct style periods, from the early, post-Impressionist-inspired work to *Guernica*, painted in 1937 in response to the destruction of the Spanish town of that name by German bombers in the service of Franco during the Spanish Civil War.

Thomas Oboe Lee has provided the following program note for *Yo Picasso*:

> I. For the haunting *La Buveuse d'absinthe* ("The Absinthe Drinker," Paris 1901), from the Blue Period, some atmospheric music that could be described as withdrawn, sullen, and deliriously drunk.
>
> II. From the Rose Period, *Famille d'acrobates avec singe* ("The Acrobat's Family with a Monkey," Paris 1905) inspired a crazy waltz that could have been played by a circus band. The cascading falling runs are for the "Monkey"...
>
> III. *Les Demoiselles D'Avignon* ("The Young Women of Avignon," Paris 1907)

inspired some sensuous, sexy, dreamy "bordello" music from way, way down south of the border.

IV. Cubism is visual art going ultra-modern, intellectual, and abstract. For *Bouteille de Bass, clarinette, guitare, violon, journal, as de trefle* ("Bottle of Bass, Clarinet, Guitar, Violin, Newspaper, Ace of Clubs," Paris 1913) an "abstract" movement punctuated by disjointed riffs and slam-dunks for B-flat clarinet, viola, and piano against a cello walking a jazz bass line that refuses to join in...

V. Art and politics finally join hands in the Picasso masterpiece, *Guernica* (Paris 1937). What could be more appropriate than music that is "macho" and relentlessly brutal?

–Notes by Robert Kirzinger

Formed in 1986, the **Hawthorne String Quartet**—BSO violinists Ronan Lefkowitz and Haldan Martinson, BSO violist Mark Ludwig, and BSO cellist Sato Knudsen—has performed extensively in Europe, South America, Japan, and the United States. Recently they were appointed quartet-in-residence at Boston College. In October 1991 the quartet performed in Terezín and Prague, in ceremonies marking the opening of the Ghetto Museum in Terezín and commemorating the fiftieth anniversary of the first transports to the Theresienstadt concentration camp. In addition to two recordings produced through the efforts of the Terezín Chamber Music Foundation–"Chamber Music from Theresienstadt" and "Silenced Voices"–the quartet has also recorded chamber music by Arthur Foote and Samuel Coleridge-Taylor. For London/Decca's "Entartete Musik" series they have recorded an award-winning disc of string quartets by Haas and Krása, and Ervín Schulhoff's Concerto for String Quartet and Chamber Orchestra, which they have also performed with Seiji Ozawa and the Boston Symphony Orchestra. Current projects include recordings for the Terezín Chamber Music Foundation and the "Facing History and Ourselves" education collaborative, and the chamber works of Thomas Oboe Lee for Koch International, as well as concert touring in the United States and Europe.

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. Mr. Martin performs frequently as a recitalist and chamber musician; he has been heard on "Morning Pro Musica" on WGBH radio and has also appeared in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Pianist **Randall Hodgkinson** won the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation in 1981 and made his formal New York recital debut at Alice Tully Hall under that competition's auspices in 1986. Earlier honors included top prizes in the J.S. Bach International Competition and other competitions, and the Tanglewood Music Center's Cabot Award in 1971. The following years brought a series of successful debuts with orchestra, including collaborations with such conductors as Leonard Bernstein and Gunther Schuller. He made his European orchestral debut in 1985 with the Santa Cecilia Orchestra of Rome, performing MacDowell's Piano Concerto No. 2 and the European premiere of Duke Ellington's *New World A-Comin* Concerto, reflecting his keen interest in American music. Mr. Hodgkinson has appeared in recital throughout the United States and performs chamber music frequently in the Boston area; he has recorded for Albany, Nonesuch, CRI, and New World. Mr. Hodgkinson earned his bachelor's degree, master's degree, and Artist Diploma from the New England Conservatory of Music, where his principal mentors were Veronica Jochum and Russell Sherman. He is currently on the Conservatory's piano and chamber music faculty.



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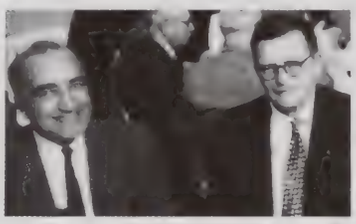
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An Inside View





The current exhibit in the Cohen Wing display cases features photographs by two former BSO members—George Zazofsky (BSO violinist, 1941-70) and Gordon Hallberg (BSO bass trombonist, 1971-85)—showcasing their talent as photographers and providing a behind-the-scenes look at the life of BSO players. Their photographs from rehearsals and recording sessions provide candid glimpses of Leonard Bernstein, Jascha Heifetz, Gregor Piatigorsky, and many others. Pictured at left are BSO violinist Victor Manusevitch and composer Dimitri Shostakovich during a 1959 reception for five Soviet composers who came to hear their works performed by the BSO; at right are Charles Munch and pianist Van Cliburn at the time of a 1958 recording session. The BSO Archives are grateful to Erika Zazofsky Goldberg and Gordon Hallberg for bringing these photographs to our attention and making them available for this exhibit.

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This Weekend,
Friday, April 23–Sunday, April 25

Celebrate with the Boston Symphony Orchestra and the Boston Pops during the BSO's annual "Salute to Symphony," the orchestra's community outreach and fund-raising event, Friday, April 23–Sunday, April 25. In honor of Seiji Ozawa's 25th Anniversary Season as the BSO's music director, this year's "Salute" telecast—on WCVB-TV Channel 5, Friday evening, April 23, from 7:30 to 9 p.m.—will feature last September's unforgettable BSO performance on Boston Common of Beethoven's Ninth Symphony. There was plenty of drama as BSO Assistant Conductor Federico Cortese led the first two movements before Mr. Ozawa rallied from the flu to finish the concert for an appreciative audience of 100,000-plus fans. To be simulcast on WCRB 102.5 FM, the program will also feature memorable "Salute" moments from the past, an interview with photographer Lincoln Russell about his recent book *Seiji: An Intimate Portrait of Seiji Ozawa*, and the broadcast premiere of *Seiji*, a brief film about the BSO's music director. WCVB's Chet Curtis and Natalie Jacobson will share hosting duties again this year, with contributions by Heather Kahn and Dixie Whatley. Throughout the weekend, in honor of his 25th Anniversary Season, WCRB 102.5 FM will rebroadcast significant BSO performances led by Seiji Ozawa. There will also be conversations with Mr. Ozawa, Keith Lockhart, John Williams, and BSO Managing Director Mark Volpe.

"Salute to Symphony" would not be possible without the generous support of WCVB-TV Channel 5, producers of the "Salute" telecast for twenty-three years, WCRB 102.5 FM, radio broadcasters of "Salute" for twenty-nine years, and the hundreds of volunteers who coordinate nearly every aspect of the weekend's Open House, from refreshments and decorating to outreach and tours.

The Open House—a free event that consistently draws a multi-generational capacity crowd to Symphony Hall—will take place this year on Sunday, April 25, from noon to 5 p.m. Visitors will have the opportunity to tour the building and to hear a wide variety of instrumental and vocal offerings. In addition, Seiji Ozawa, Keith Lockhart, and John Williams will be on hand to participate in informal Q&A sessions.

Everyone is invited to stop by, to listen, and to watch during this final "Salute to Symphony" of the '90s. All contributions support the BSO's educational and outreach activities. Please call 1-800-325-9400 and pledge your support; a pledge of any amount is appreciated!

Seiji Ozawa and BSO
To Tour Japan and China
Sponsored by NEC

Following the close of the 1998-99 subscription season—Seiji Ozawa's 25th Anniversary Season as music director of the Boston Symphony Orchestra—Mr. Ozawa and the BSO will travel to Japan and China to perform six concerts in Tokyo, Nagoya, Osaka, and Beijing, May 5-13. This celebratory tour takes Mr. Ozawa back to China, the country where he was born, and to Japan, where he grew up and raised his family. The tour will be sponsored by NEC, marking the eleventh BSO tour sponsored by this corporation since 1986. Seiji Ozawa and the BSO have performed in Japan on five occasions since 1978, including NEC-sponsored tours in 1986, 1989, and 1994. The Boston Symphony has performed in China on just one previous occasion, in 1979, when Mr. Ozawa and the BSO became the first western orchestra to perform in China following the establishment of diplomatic relations. Mr. Ozawa will lead the BSO in three programs, including a special program for young audiences to be performed in both Tokyo and Beijing. The tour repertory will also feature works closely associated with Mr. Ozawa's BSO tenure, including Bartók's Concerto for Orchestra, Richard Strauss's *Don Juan* and *Death and Transfiguration*, and excerpts from Berlioz's *Roméo et Juliette*.

AT&T and the National Endowment for the Arts Sponsor "The Language of the Twentieth Century"

Symphony Hall, home to the Boston Symphony Orchestra since 1900, is where the orchestra has built its reputation as a champion of new music, through world premieres, and through the American premieres of some

of this century's great musical works. As we approach the centennial of Symphony Hall in the year 2000, the BSO continues to revisit its musical legacy through "The Language of the Twentieth Century," a special program sponsored by AT&T and the National Endowment for the Arts to survey some of the masterworks that have helped build the orchestra's reputation, and to introduce newly commissioned works from today's leading composers. It was in Symphony Hall that the BSO introduced Stravinsky's *Symphony of Psalms* and Bartók's Concerto for Orchestra (both commissioned by Serge Koussevitzky), and played the world premieres of important works by such emerging American composers as Walter Piston and Aaron Copland. It was also in Symphony Hall that audiences heard the American premieres of Debussy's *La Mer* and Berg's Violin Concerto. Over the years, the BSO has commissioned and/or premiered more than 370 works since Symphony Hall opened its doors nearly a century ago. During the 1998-99 season, in addition to this week's performances of Bartók's Concerto for Orchestra, the "Language of the Twentieth Century" series has included Sir Michael Tippett's *The Rose Lake*, a BSO joint commission given its American premiere in 1995; Goffredo Petrassi's Concerto for Orchestra No. 5, a BSO 75th-anniversary commission introduced here in 1955; the world premiere of Judith Weir's *Natural History*, a BSO commission featuring soprano Dawn Upshaw; Benjamin Britten's *Spring Symphony*, given its American premiere in 1949; and Stravinsky's Suite from *Pulcinella*, given its American premiere here in 1922. The Boston Symphony Orchestra salutes AT&T and the National Endowment for the Arts for its support in perpetuating the legacy of the Boston Symphony Orchestra and Symphony Hall.

The BSO's Godparent Program

In 1991 the Boston Symphony Orchestra teamed with the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools to form the Boston Music Education Collaborative (BMEC) to revitalize music education in Boston. This pilot program provides eight Boston public schools with in-school music instruction, performance opportunities, and teacher training focused on integrating music as a tool for enhancing learning in all academic areas. Each institution developed its own "signature program" to help teachers with the use of music in the classroom. The BSO's signature program is the Godparent Program, which brings BSO musicians into the schools to work with teachers and students. The musicians in the program each make four visits per year to their designated classrooms, introducing different music concepts, their instruments, and the Boston Symphony Orchestra to the students; a fifth visit culminates in an ensemble performance. Since late last sea-







THE BSO ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which has been redesigned for 1998-99. The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

son, the program book has presented profiles of the BSO musicians who give their time and talent to this program. Profiled below is BSO violinist Wendy Putnam, who is completing her first season of involvement with the Godparent Program.

Violinist Wendy Putnam joined the Boston Symphony Orchestra in December 1996. A Fellow at the Tanglewood Music Center in 1990 and 1991, she has been concertmaster of the New World Symphony and the Louisiana Philharmonic. Ms. Putnam holds a bachelor's degree in violin performance from Louisiana State University. After further study at Indiana State University, she received her master's degree in violin performance from Louisiana State University in 1993. Ms. Putnam's teachers included Fredell Lack, Sally O'Reilly, Josef Gingold, and former BSO concertmaster Joseph Silverstein. She comments, "It is my conviction that music is a means to connect people, more directly than symbols or associations, words or pictures... When I worked with and played for these children, I saw for a moment into their inner selves and glimpsed their passions and loves and cares, as they saw mine. The time we shared transcended the settings and circumstances of each of our lives and became an event that touched all of us in a very significant way."

Art in Support of Art

Throughout the 1998-99 season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the 1998-99 season continue with an exhibition of works from Powers Gallery, on display through April 26. Entitled "Drawing the Light: The Art of Pastel," this encore exhibit by artists featured in last year's pastel show at Powers Gallery showcases the current renaissance of artistic expression among today's pastel artists. Included in this large group show are the expansive landscapes of Margaret Gerding, the radiant pastels of Will Klemm, the northern light-filled landscapes of Gary Hamel, the exquisite realism of Robert Carsten, the abstracted landscapes of Alexandra Boyden, the unique perspective of Wade Zahares, the northern landscapes of Pat Todd and Sandy Wadlington, and the grand landscapes of John Stockwell. Powers Gallery, located at the intersections of Routes 2A and 27 in Acton, Massachusetts, has regularly changing shows featuring original artwork by New England's leading artists. If you are interested in purchasing any of the works for sale, or would like additional information, please ask the art volunteer present during concert time, or call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works by Ray Warburton (April 26-May 31).

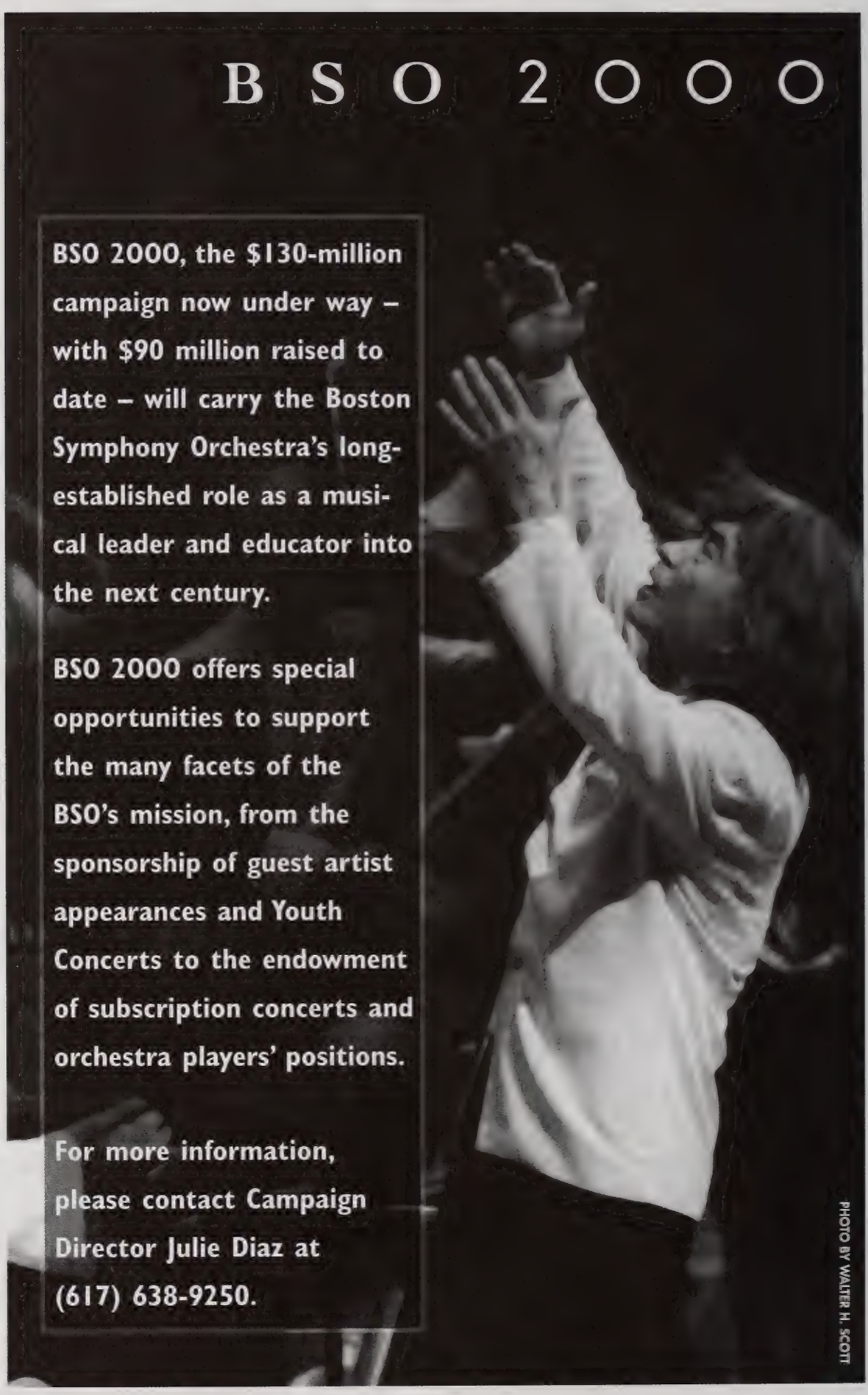
"Instruments for Kids" Seeks Musical Instruments for Children

At this Sunday's Symphony Hall Open House, the Boston Symphony Association of Volunteers, in partnership with the Brookline Music School and Community Music Center of Boston, will launch the second annual "Instruments for Kids," a project aimed at collecting instruments so that children of need can experience the joy of learning to play music. BankBoston is the premier corporate sponsor of this project, with support from the *Tab* Newspapers, Borders Books and Music, and WCRB 102.5 FM. Instruments in good condition can be dropped off at the Symphony Hall Open House, or through May 25 at the following collection sites: the BSAV Office at Symphony Hall, Brookline Music School, Community Music Center, Borders Books and Music in Chestnut Hill and in downtown Boston, and at WCRB 102.5 FM in Waltham. In addition, Dignan & Weissmeyer, Johnson String Instrument Company, Pope Instrument Repair, Rayburn Musical Instrument Company, Reuning & Sons Violins, and Rutman's Violins will evaluate the instruments and make necessary repairs. For further information, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

BSO horn player Richard Sebring is featured with Harry Ellis Dickson and the Boston Classical Orchestra in Mozart's Horn Concerto No. 2 on Friday, April 23, at 8 p.m. and Sunday, April 25, at 3 p.m. at Faneuil Hall. Also on the program are the overture to Mozart's *The Impresario*, Prokofiev's *Classical* Symphony, and Beethoven's Symphony No. 1. Tickets are $35, $27, and $18, with discounts for students and seniors. For more information call (617) 423-3883.

BSO 2000



BSO 2000, the $130-million campaign now under way – with $90 million raised to date – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of subscription concerts and orchestra players' positions.

For more information, please contact Campaign Director Julie Diaz at (617) 638-9250.

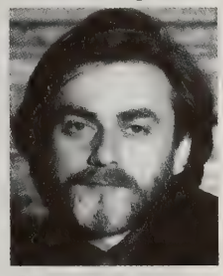
PHOTO BY WALTER H. SCOTT

Announcing the BSO's 1999-2000 Season

The BSO's 1999-2000 season opens Wednesday, September 29, when Seiji Ozawa leads a program of Beethoven and Wagner with soprano Hildegard Behrens. Mr. Ozawa conducts ten subscription programs next year, including performances of Mahler's *Resurrection* Symphony with Paula Delligatti, Florence Quivar, and the Tanglewood Festival Chorus, John Oliver, conductor; Beethoven's Symphony No. 2 and Zemlinsky's *Lyric Symphony* with bass-baritone José van Dam; the world premiere of Peter Lieberson's Piano Concerto No. 2, a BSO commission, with Peter Serkin; Lutosławski's Concerto for Orchestra and Brahms's Symphony No. 3; Tchaikovsky's Violin Concerto with Itzhak Perlman; Britten's *War Requiem* with Christine Goerke, Ian Bostridge, Thomas Quasthoff, the Tanglewood Festival Chorus, and the PALS children's chorus; Bruch's Concerto for Clarinet, Viola, and Orchestra with BSO principals William Hudgins and Steven Ansell; Rachmaninoff's Piano Concerto No. 2 with Krystian Zimerman; Dutilleux's Symphony No. 2, *Le Double*; and, to close the season, Messiaen's exotic, rarely heard *Turangalîla-symphonie*, which had its world premiere with Leonard Bernstein conducting the BSO at Symphony Hall in December 1949. BSO Principal Guest Conductor Bernard Haitink returns with three programs, including Beethoven's First Piano Concerto with Murray Perahia, Poulenc's *Stabat mater* with the Tanglewood Festival Chorus, Berg's Violin Concerto with Frank Peter Zimmermann, Brahms's Fourth Symphony, and Mahler's Symphony No. 7. Guest conductors include Roberto Abbado leading music of Berio, Mozart, and Schumann; Semyon Bychkov leading Gubaidulina's *Offertorium* with violinist Vadim Repin in his BSO debut; Andrew Davis leading Elgar's *Enigma* Variations and Dvořák's Violin Concerto with Ida Haendel; composer-conductor Oliver Knussen with a program of Stravinsky, Copland, and his own "fantasy opera" after Maurice Sendak, *Where the Wild Things Are*; Emmanuel Krivine in his BSO debut, joined by Evgeny Kissin in Prokofiev's Piano Concerto No. 2; André Previn leading an all-Strauss program and a program featuring Pamela Frank in Barber's Violin Concerto; Sir Simon Rattle leading Brahms's Second Symphony and Bartók's Piano Concerto No. 1 with Peter Donohoe in his BSO debut; Robert Spano with Emanuel Ax as soloist in Liszt's Piano Concerto No. 2 and the world premiere of Bright Sheng's Piano Concerto, commissioned by the BSO; BSO assistant conductor Ilan Volkov in his subscription series debut with a program to include Dvořák's Symphony No. 7 and Mozart's *Sinfonia concertante* with violinist Thomas Zehetmair and violist Ruth Killius in her BSO debut; Yuri Temirkanov with Lynn Harrell as soloist in Shostakovich's Cello Concerto No. 2; and David Zinman with Hélène Grimaud in Mozart's D minor piano concerto, K.466. Subscribers will be mailed their renewal information for the BSO's 1999-2000 season soon. Others may request a brochure with complete program and ticket information by calling (617) 266-1492.



José van Dam



Krystian Zimerman



Christine Goerke



Ida Haendel



Robert Abbado



Evgeny Kissin



Pamela Frank



Hélène Grimaud

CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA



With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for twenty-five years, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a long-time ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States; a tour to Japan and China is scheduled for May 1999. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in

both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the recent, Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1998-99

Seiji Ozawa
Music Director

Bernard Haitink
Principal Guest Conductor
LaCroix Family Fund



♪*Appointed by Seiji Ozawa*
* *Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

First Violins

Malcolm Lowe ♪
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova ♪
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Nurit Bar-Josef ♪
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang ♪
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin ♪
Forrest Foster Collier chair

Ikuko Mizuno
Carolyn and George Rowland chair

Amnon Levy
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

*Nancy Bracken ♪
Muriel C. Kasdon and Marjorie C. Paley chair

*Aza Raykhtsaum ♪
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

*Bonnie Bewick ♪
David and Ingrid Kosowsky chair

*James Cooke ♪
Theodore W. and Evelyn Berenson Family chair

*Victor Romanul ♪
Bessie Pappas chair

*Catherine French ♪
Stephanie Morris Marryott and Franklin J. Marryott chair

*Kelly Barr ♪
Catherine and Paul Buttenwieser chair

*Elita Kang ♪
Mary B. Saltonstall chair

*Haldan Martinson ♪

Second Violins

Marylou Speaker Churchill
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky ♪
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley ♪
Shirley and J. Richard Fennell chair

Ronan Lefkowitz ♪
David H. and Edith C. Howie chair, fully funded in perpetuity

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

Violas

Steven Ansell ♪
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
Helene R. Cahners-Kaplan and Carol R. Goldberg chair

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock ♪
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen ♪
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

‡Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young ♪
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

*Andrew Pearce ♪
Gordon and Mary Ford Kingsley Family chair

Basses

Edwin Barker ♪
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪

Flutes
Jacques Zoon ♪
Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith ♪
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling ♪
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone ♪
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Mark McEwen ♪
James and Tina Collias chair
Keisuke Wakao ♪
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena ♪
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins ♪
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews ♪
Thomas and Dola Stemberg chair
Thomas Martin ♪
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet
Craig Nordstrom ♪
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda ♪
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small ♪
Richard Ranti ♪
Associate Principal

Contrabassoon
Gregg Henegar ♪
Helen Rand Thayer chair

Horns
James Sommerville ♪
Principal Horn
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974
Richard Sebring ♪
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
Daniel Katzen ♪
Elizabeth B. Storer chair
Jay Wadenpfuhl ♪
Richard Mackey ♪
Diana Osgood Tottenham chair
Jonathan Menkis ♪

Trumpets
Charles Schlueter ♪
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman ♪
Ford H. Cooper chair
Thomas Rolfs ♪
Assistant Principal
Nina L. and Eugene B. Doggett chair

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
‡Norman Bolter ♪
§Darren Acosta

Bass Trombone
Douglas Yeo ♪
John Moors Cabot chair, fully funded in perpetuity

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair, fully funded in perpetuity
J. William Hudgins ♪
Timothy Genis ♪
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Librarians
Marshall Burlingame ♪
Principal
Lia and William Poorvu chair
William Shisler
John Perkel ♪

Assistant Conductors
Federico Cortese ♪
Anna E. Finnerty chair
Ilan Volkov ♪

Personnel Managers
Lynn G. Larsen ♪
Bruce M. Creditor ♪

Stage Manager
Peter Riley Pfitzinger ♪
Position endowed by Angelica L. Russell



The Henry Lee Higginson Memorial Concert

Friday, April 23, 1999



By action of the BSO's Board of Trustees, one subscription concert each season is designated "The Henry Lee Higginson Memorial Concert" in honor of the orchestra's founder and sustainer. Philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, thus fulfilling a goal he had formulated prior to the Civil War. Under the direction of Georg Henschel, its first conductor—whom Major Higginson asked to lead the BSO after hearing him conduct at a Harvard Musical Association concert in March 1881—the BSO gave its inaugural concert on October 22, 1881, in the old Boston Music Hall. From that time until the creation of a Board of Trustees in 1918, Major Higginson sustained the orchestra's activities virtually single-handedly. In an address to his "noble orchestra" on April 27, 1914, he described his role: "to run the risk of each year's contracts, and to meet the deficit, which never will fall below $20,000 yearly, and is often more," in support of the "excellent work by high-grade artists and as good a conductor as exists." Among his closing comments was the observation that the Boston Symphony Orchestra "gives joy and comfort to many people." Thanks to Major Higginson's pioneering vision, and to all who have helped further that vision, it continues to do so today.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
25TH ANNIVERSARY SEASON
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Eighteenth Season, 1998-99

Thursday, April 22, at 8
Friday, April 23, at 1:30
THE HENRY LEE HIGGINSON MEMORIAL CONCERT
Saturday, April 24, at 8
Tuesday, April 27, at 8

SEIJI OZAWA conducting

WILLIAMS — *for Seiji!*
(world premiere)

STRAUSS — *Death and Transfiguration*, Tone poem for large orchestra, Opus 24

INTERMISSION

BARTÓK — Concerto for Orchestra
(world premiere given by the Boston Symphony Orchestra on December 1, 1944)

Andante non troppo – Allegro vivace
Giuoco delle coppie: Allegretto scherzando
Elegia: Andante, non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

The performance of this work is sponsored by AT&T as part of a program entitled "The Language of the Twentieth Century," supporting the performance of important works given their world or U.S. premieres by the BSO in Symphony Hall.

This week's concerts are named in honor of the members of the Higginson Society who support the Boston Symphony Orchestra Annual Fund at the Patron level.

Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of these concerts (see page 16).

The evening concerts will end about 9:50 and the afternoon concert about 3:20.

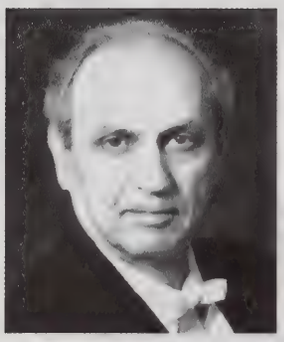
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Baldwin piano

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The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Farewell and Thanks



Joseph Pietropaolo



Jerome Rosen



Roland Small

Three members of the Boston Symphony Orcheatra—violist Joseph Pietropaolo, violinist Jerome Rosen, and bassoonist Roland Small—retire this season, representing ninety years of cumulative service to the BSO. Jerome Rosen retired this past December. Joseph Pietropaolo and Roland Small will retire at the end of the 1999 Tanglewood season.

A native of Boston, BSO violist Joseph Pietropaolo graduated from the New England Conservatory of Music, where he studied with Joseph de Pasquale. In 1957 he was a member of the Brandeis Fellowship Quartet. A Fulbright Award in 1959 allowed him to study viola d'amore with Renzo Sabatini at the Santa Cecilia Conservatory in Rome; his stay in Italy included a United States Information Service sonata recital tour of major cities. Mr. Pietropaolo joined the Boston Symphony Orchestra in 1960 and in 1982 was a soloist at the First U.S. International Viola d'Amore Congress, held at the University of Wyoming. He has played the viola d'amore in Bach's *St. John* Passion with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Pietropaolo enjoys playing chamber music; he also enjoys making repairs and adjustments to the violin family of instruments. Outside the realm of music, his interest in history led him to pursue a course of study at the Harvard University Extension School in Middle Eastern History and Islamic Architecture.

BSO violinist Jerome Rosen is a musician, poet, and mathematician. Introduced to music at an early age, he began violin lessons at five with his father and took piano lessons when he was six. After studying mathematics and physics at Western Reserve in Cleveland, he studied at the Curtis Institute in Philadelphia and at the Cleveland Institute of Music. His teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. A native of Detroit, Mr. Rosen was associate concertmaster of the Detroit Symphony and conductor and music director of the Oak Park Symphony in Michigan. He was with the Cleveland Orchestra for seven seasons as a violinist, keyboard player, and conductor and was a member of the Casals Festival Orchestra for eight seasons. Since joining the Boston Symphony Orchestra in 1972, he has performed both piano and violin solos with the BSO and Boston Pops Orchestra and has written some of their arrangements. He also taught chamber music at the Tanglewood Music Center. As pianist he has recently initiated his own chamber music series, "Music for the Love of It."

Bassoonist Roland Small grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University. He also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals under Rudolf Serkin's direction in Marlboro, Vermont, from 1956 to 1962.

We extend our sincere appreciation and best wishes to these three gentlemen for their dedication and devotion to the Boston Symphony Orchestra and to the entire musical community of Boston.

Look to us for:



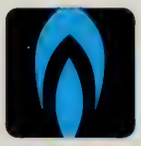
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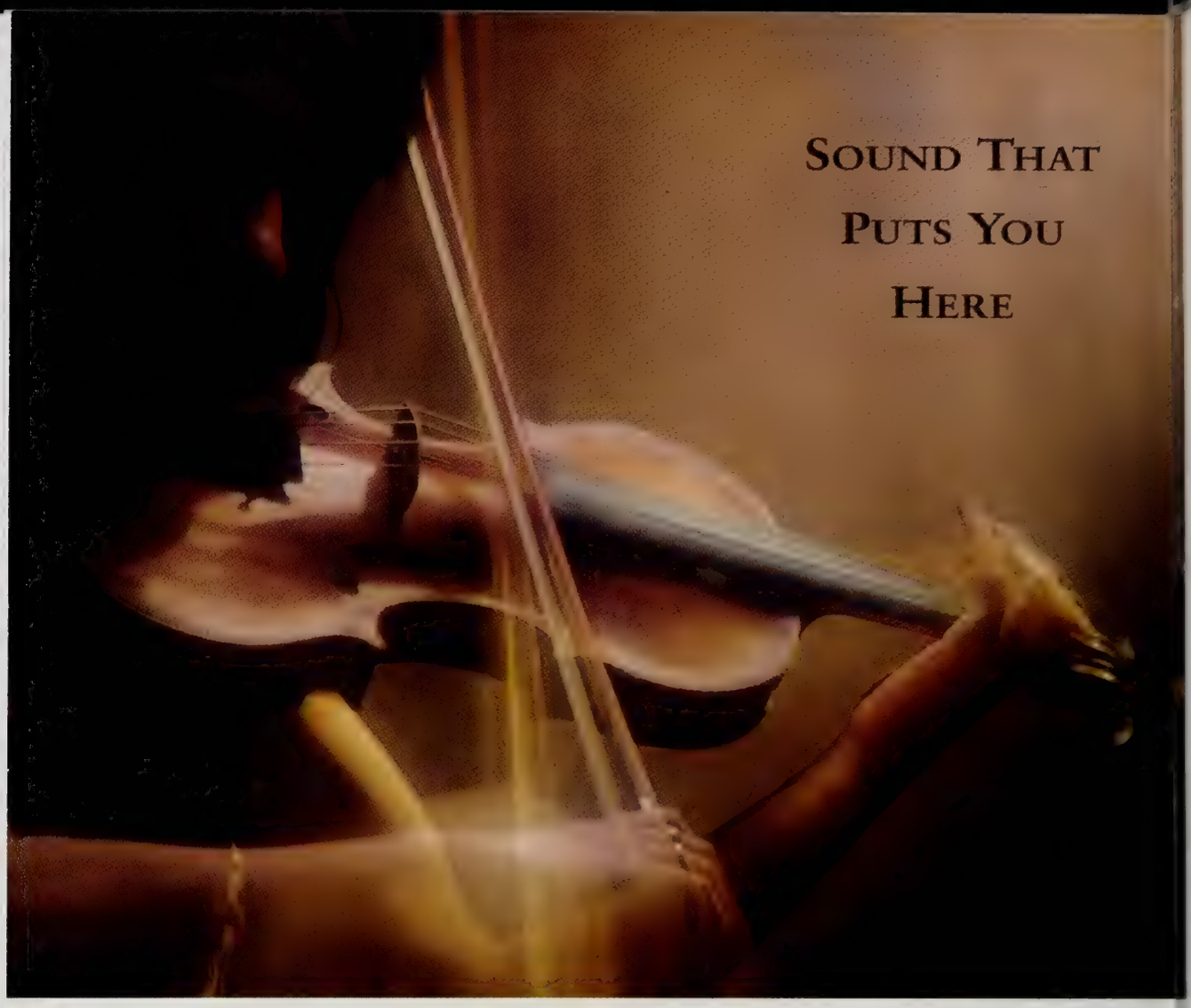


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John Williams
for Seiji!


Lincoln Russell

John Williams was born in New York on February 8, 1932, and is living in Los Angeles. He began composing for Seiji! *in March of this year and completed it earlier this month. He has written this new work as a gift for Seiji Ozawa on the occasion of Mr. Ozawa's twenty-fifth anniversary as music director of the Boston Symphony Orchestra. These are the first performances. The score calls for three flutes (third doubling piccolo), two oboes, English horn, three clarinets (third doubling E-flat clarinet), two bassoons, contrabassoon, five horns, three trumpets, three tenor trombones, bass trombone, tuba, timpani, glockenspiel, marimba, triangle, bell tree, cymbals, suspended cymbals, medium and large tam-tams, pitched drums, bass drum, piano/celesta, harp, and strings.*

Though he has long since become a Californian with the calm, easygoing surface many easterners associate with people from the Golden State, John Williams was born a New Yorker. He moved to Los Angeles with his family in 1948; there he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. He had already shown talent as a pianist, and after Air Force service he returned to New York to study piano at the Juilliard School with Rosina Lhevinne. He worked as a jazz pianist and also, after returning to Los Angeles, as a pianist and orchestrator in the film studios. But more and more he turned to composing, having already worked with some of the giants of film composition, including particularly Bernard Herrmann, who remains one of his idols. Following early experience in television, he eventually concentrated on the feature films for which he has produced some of the most famous and beloved music of our time.

John Williams's music has by now come to be known worldwide, even if a large percentage of the millions who have thrilled to his scores for the *Star Wars* trilogy, *E.T.*, *Superman*, or the Indiana Jones adventures, or who have been moved by his music for *Schindler's List* or *Saving Private Ryan*, may not know his name. In fact, in the last quarter-century, he has become one of the very few film score composers with "brand name" status, so that, contrary to the usual situation, millions of people know to expect appropriately thrilling, romantic, or otherwise moving music from the symphony orchestra the moment they see the words "Music by John Williams" in the opening credits. Recently, the score to *Saving Private Ryan*, which he recorded with the Boston Symphony Orchestra, earned him a Grammy Award as well as his thirty-seventh Oscar nomination. Scores for two more Steven Spielberg films are forthcoming: *Minority Report* and *Memoirs of a Geisha*. So popular have his scores become that he is credited with having revived, almost single-handedly, the great tradition of film music calling for large symphonic forces, after a couple of decades when composers seemed to have turned their backs on the rich tradition of Hollywood in the 1930s and '40s and the brilliant achievements of such composers as Max Steiner, Franz Waxman, Miklós Rózsa, Bernard Herrmann, and David Raksin. By now John Williams has received more Academy Award nominations in the category of Original Dramatic Score than any composer in film history.

Film is, of course, the great popular art form of the century, and it is only natural that more people should know of Williams's contributions in that realm than of his work in



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the concert hall. But in fact he has also written a great deal of concert music—and far more frequently in recent years, since he gave up the directorship of the Boston Pops to become its Laureate Conductor and reduced the number of films he would score each year in order to devote himself more to concert-oriented composition. In the last few years he has composed, in particular, a number of concertos, a genre that has always been particularly congenial to him, perhaps because of its intrinsically dramatic nature, which can be viewed as comparable to that which informs the dramatic situations found in motion pictures. Several of these concertos have been heard in the concerts of the Boston Symphony or the Boston Pops. His Tuba Concerto, written for Pops tuba player Chester Schmitz, was premiered at the Pops but has attained a continuing life in the concerts of other orchestras, to the particular delight of tuba players everywhere, whose concerto repertory is not large. The Cello Concerto written for Yo-Yo Ma was premiered in the gala concert that opened Seiji Ozawa Hall at Tanglewood in 1994. And an unusual and striking bassoon concerto entitled *The Five Sacred Trees*, commissioned originally by the New York Philharmonic for its principal bassoonist, was heard in BSO subscriptions concerts two years ago. Last summer saw the premiere of an orchestral song cycle, *Seven for Luck*, on poems of Rita Dove, at Tanglewood, on the same program as a revised version of his early Violin Concerto (1974-76).

As a longtime member of the BSO family, and also as a longtime friend of Seiji Ozawa, it is particularly fitting that John Williams has composed a celebratory new piece marking Mr. Ozawa's twenty-fifth anniversary as the BSO's music director. He completed the new work earlier this month, immediately after recording the score for *The Phantom Menace*, the new "prequel" to *Star Wars*—hence, at a time harking back to the realm of his first great burst of fame.

—Steven Ledbetter

The composer has provided the following note on his new piece:

for Seiji! is a collection of musical thoughts and jottings that form a kind of *Festschrift** for orchestra, which has been written for Seiji Ozawa and the Boston Symphony Orchestra as they celebrate twenty-five years of artistic collaboration.

These jottings also form little portraits of just a few of the great soloists in the orchestra's ranks, and, at other moments, sketches of entire sectional groups. I've attempted to "freeze-frame" some of the wonderful sonorities the orchestra produces that are among my personal favorites.

The piece is based on the interval of the major second, which, like its sister interval, the seventh, has to be constantly tuned and retuned in performance, according to its modal and harmonic context. Musicians make these adjustments intuitively, and the tuning of this small interval is one of the great secrets of good orchestral intonation, which is, in turn, a major prerequisite to making a beautiful sound.

The piece opens with sonorous brass intoning a low "D," which in my mind is a kind of signature pitch level of the Boston Symphony as its sound resonates with the empathetic and all-knowing walls of Symphony Hall. The strings then sound the secundal "E" and we proceed from there, as a five-note melodic *idée fixe* carries us along.

I've dedicated all of this to Seiji, who has not only led the orchestra but has tended and nourished it through these many years, thus preserving and invigorating a great tradition. These few notes are but a small tribute to Seiji and the great Boston heritage we all so rightly treasure.

—John Williams

*A *Festschrift* (German for "festival-writing") is, in its literal sense, a collection of writings published in tribute to its honoree.



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Richard Strauss
Death and Transfiguration, Opus 24



Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He began composing Tod und Verklärung *(*Death and Transfiguration*) in the late summer of 1888, completing the score on November 18, 1889. Strauss himself conducted the first performance on June 21, 1890, at the Eisenach Festival. The first American performance was given by Anton Seidl and the Philharmonic Society of New York on January 9, 1892, at the Metropolitan Opera House. Emil Paur and the Boston Symphony Orchestra gave the first Boston performances on February 5 and 6, 1897, on which occasion BSO program annotator William Foster Apthorp wrote in his capacity as critic for the Boston Transcript that "Strauss' 'Death and Damnation'—we beg pardon—'Death and Transfiguration'—is an unholy terror. It is like a musical reflection of all the deadly and noisome diseases flesh is heir to, viewed through a magnifying glass of three thousand diameters. Such a farrago of hospital sounds vividly suggests hospital sights! The worst of it is, the man does show talent. He has something really grand and great in his mind, and moreover a certain vague inkling of how to say it grandly."* Death and Transfiguration *has also been given at BSO concerts by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Eleazar de Carvalho, Charles Munch, William Steinberg, Leopold Stokowski, Joseph Silverstein, Seiji Ozawa, and Bernard Haitink. The most recent Tanglewood performance was Stokowski's, in August 1964. The most recent subscription performances were Haitink's, in April 1996. Strauss's score calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, tam-tam, two harps, and strings.*

In the summer of 1889, Strauss was between posts, serving as rehearsal assistant at Bayreuth where Cosima Wagner held sway. He had just completed a three-year contract as third conductor at the Munich Court Opera, and that fall he would assume the assistant conductorship of the Weimar Opera. In hand were three projects that had been occupying him: the completed score of *Don Juan*, whose premiere under his own baton at Weimar on November 11, 1889, would secure his reputation as "the most significant and progressive German composer since Wagner"; the libretto for *Guntram*, his first opera; and a rough sketch for *Death and Transfiguration*. Strauss had referred to this sketch already in a letter to his friend (and perhaps lover) Dora Wihan* written from Munich on April 9 that year:

> ...the artist Richard Strauss is in excellent shape, particularly since he ceases to be the Munich Hofmusikdirektor.... True, it is difficult for me to leave Munich, away from my family and from friends such as Ritter...With the help of Ritter, I have now acquired a stronger viewpoint of art and life... Just think! I have joined the ranks of the Lisztians! In short, it is hard to imagine a more progressive viewpoint than the one which I now hold. I feel wonderful; a new clarity has overcome me...

*Dora's husband (for four years) was Hanuš Wihan, for a while principal cellist of the Munich orchestra, and for whom Strauss wrote his Opus 6 cello sonata, completed in 1883. Wihan's career as a soloist took him throughout Europe; in 1888 he became professor of cello and chamber music at the Prague Conservatory. It was Wihan for whom Dvořák wrote his B minor cello concerto of 1894-95.



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In addition, I have sketched out a new tone poem, to be entitled probably *Death and Transfiguration*. I plan to begin to write the score right after Easter.

Of Alexander Ritter, an ardent Wagnerian who had married Wagner's niece Julie, Strauss wrote that "his influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner, and Berlioz." Strauss's first essay in music of this kind was his "symphonic fantasy," *Aus Italien*, of 1886, deriving from impressions of his first visit to Italy that summer. By this time, Strauss had come to be noticed as both a composer and conductor of significance. In Munich, where his father Franz Joseph Strauss was principal horn of the Court Opera for forty-nine years, he had written his first compositions when he was six, begun piano lessons at four and violin lessons at eight, and had studied theory, harmony, and instrumentation from the time he was eleven. His musically conservative father wouldn't let him near a Wagner score, restricting him to "the classics" until he was in his early teens, and his appreciation for Wagner came only when he secretly studied the score of *Tristan*, which along with Mozart's *Le nozze di Figaro* would remain throughout his life one of his two favorite operas. In March 1881, Hermann Levi (who would conduct the premiere of *Parsifal* at Bayreuth the following year) led the Munich Court Orchestra in Strauss's D minor symphony, and in December 1882 Strauss accompanied the violinist Benno Walter in a piano reduction of his own violin concerto in Vienna. But his first work really to make the rounds was the Serenade in E-flat for thirteen wind instruments, Opus 7, which was performed by Franz Wüllner at Dresden and by Hans von Bülow in Meiningen. Bülow, who declared Strauss "by far the most striking personality since Brahms," offered the young composer the post of assistant conductor at Meiningen in the summer of 1885. Before returning to the Munich Opera in April 1886, Strauss met Alexander Ritter, who was himself a composer as well as a violinist in the Meiningen Orchestra, and who converted him to the cause of Berlioz, Liszt, and Wagner. The immediate result was *Aus Italien*. The original version of *Macbeth* was completed in 1888, followed by *Don Juan* in 1888-89. *Death and*


richard strauss berlin

A telegram dated February 12, 1906, from Edvard Grieg to Richard Strauss: "Once again moved to tears by 'Death and Transfiguration' yesterday at the National Theater under Halvorsen. Edvard Grieg."

Transfiguration was next in the succession of tone poems that continued with *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and the *Symphonia domestica* (1903) before Strauss turned his attention to opera, completing *Salome* in 1905 and *Elektra* in 1908.

The piece had a great success when Strauss led the premiere at the Eisenach new music festival in 1890, and it continued to hold its own well into this century. In recent times the popularity of *Death and Transfiguration* has declined, perhaps because its subject matter is less immediately engaging and less consistently appealing than that of, say, *Till Eulenspiegel*. But there are undeniably great pages in this score: the opening is brilliantly evocative of the deathbed setting; the flood of memories relived by the protagonist in the face of the struggle with death is, for the most part, convincingly and excitingly traced,* and the final transfiguration can be both moving and transcendent. For the time, Strauss does not require an exceptionally large orchestra: the use of two harps is the only real novelty, and percussion is restricted to just tim-

*Those interested in a detailed thematic guide to *Death and Transfiguration* can find it in the first volume of Norman Del Mar's biography of the composer.

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pani and tam-tam, the latter first heard at the moment of death. In his demands upon the players, however, the composer knows no bounds, and he extends even further the difficulties already imposed by the score of *Don Juan*.

Strauss felt that audiences could only understand *Death and Transfiguration* if they knew quite specifically what it was about, and he saw to it that programs distributed at the first performance included Alexander Ritter's verse treatment of his scenario; this sixteen-line poem he also included on the title page of his score. The published score incorporated an even more expansive verse treatment by Ritter, this one running sixty-two lines (see page 28). But the best introduction to *Death and Transfiguration* is the composer's own, from a letter he wrote in 1894:

> It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealist aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies; his limbs shake with fever—as the attack passes and the pains leave off, his thoughts wander through his past life; his childhood passes before him, the time of his youth with

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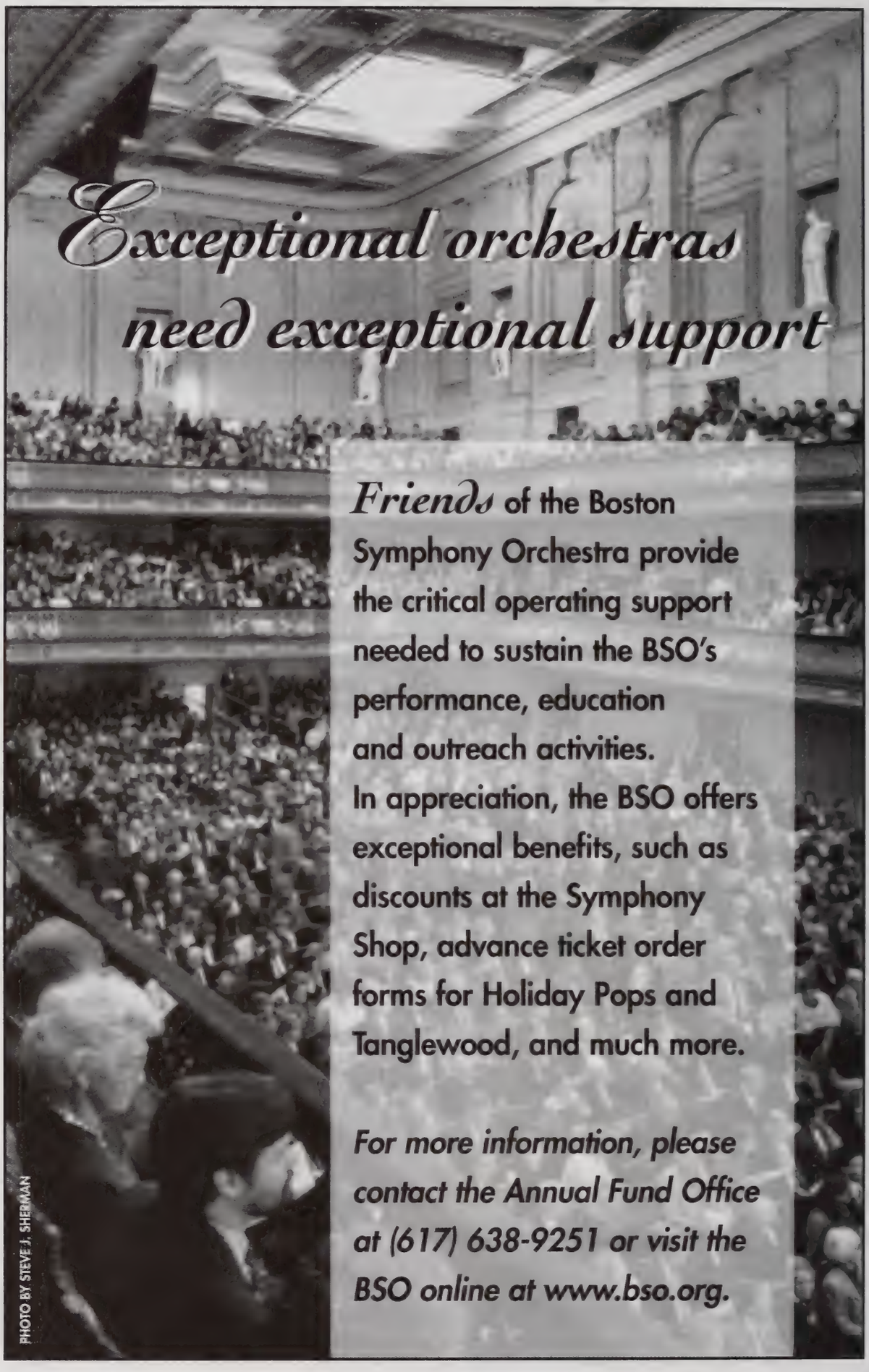


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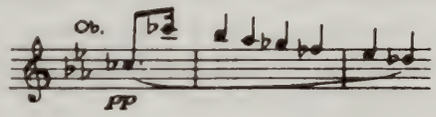

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PHOTO BY STEVE J. SHERMAN

its strivings and passions and then, as the pains already begin to return, there appears to him the fruit of his life's path, the conception, the ideal which he has sought to realize, to present artistically, but which he has not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below.

As the title of the piece suggests, the music is in two main sections: an "Allegro molto agitato" depicting the struggle with death, and the "Moderato" transfiguration of the final pages. These two parts are preceded by a slow introduction, which sets the scene and introduces two important themes that will figure prominently during the sick man's recollections. Both are presented rather dreamily, the first in the flute:



and the other in the oboe:



The flute theme will recur in, among other forms, a lively variant for the horns, to represent, in Ritter's words, "the impudent play of youth." The oboe theme suggests the innocence of "childhood's golden time" and will play a significant role in the closing transfiguration. The death struggle begins with (what should be) a frightening thwack of

OVER FORTY YEARS

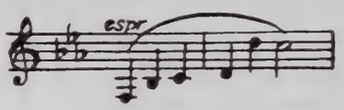
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the kettledrum followed by the syncopated rhythm of the opening measures, the labored breathing of the sick man now greatly intensified. Just before the first phase of the struggle subsides, giving way to recollections of childhood and youth, a new idea emerges, played full out by the brass. This becomes the most important theme of the work, that of "the ideal" that the dying man throughout his life "has sought to realize...but which he has not been able to complete":



It is this theme (a close relative of the two themes quoted earlier: "the ideal" is an outgrowth of "childhood" and "youth") upon which the successive climaxes of the piece are built and which, together with the theme of "childhood," will achieve its apotheosis in the score's final pages.

Strauss never forgot this music. Nearly sixty years later, in *Im Abendrot*, the last of his posthumously published Four Last Songs, he quoted the theme of "the ideal" just after the last line of text, "*Ist dies etwa der Tod?*" ("Is this perhaps death?"). And his view of death—and, one hopes, what follows—as he imagined it when he was only twenty-five must at the end have seemed very right to him. Among his last words were these, spoken to his daughter-in-law Alice when he was on his deathbed: "Death is just as I composed it in *Death and Transfiguration*."

—Marc Mandel

Alexander Ritter's preface to the published score of "Death and Transfiguration":

In der ärmlich kleinen Kammer,
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.—
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Kranken bleiche Züge
Spielt ein Lächeln wehmutsvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

* * * * *

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf,
Und beginnt den Kampf aufs neue.
Lebenstrieb und Todesmacht!
Welch entsetzenvolles Ringen!—
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

* * * * *

In the small, wretched room,
dimly lit only by a candle stump,
the sick man lies upon his bed.—
Even now he has been struggling
ferociously, despairingly, with death.
Now he has sunk, exhausted, into sleep,
and the quiet ticking of the clock
is all that you hear in the room,
whose dreadful silence
gives heed to death's approach.
Upon the sick man's pale features
plays a melancholy smile.
At the end of his life, does he dream now
of childhood's golden time?

* * * * *

But death does not grant his victim
sleep and dreams for long.
Cruelly he shakes him awake,
and the battle begins anew.
The will to live and the power of death!
What frightful struggling!—
Neither is victorious,
and yet again there is silence!

* * * * *

Kampfesmüd zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Zug um Zug und Bild um Bild,
Inn'rem Aug vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in reiner Unschuld leuchtend!
Dann des Jünglings keckres Spiel—
—Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.—
Was ihm je verklärt erschien,
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durchs Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem
Drängen.
Glaubt er sich dem Ziele nah,

Donnert ihm ein „Halt" entgegen.
„Mach die Schranke dir zur Staffel!
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab von heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

* * * * *

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung!

—Alexander Ritter

Battle-weary, sunk back,
sleepless, as in a delirium,
the sick man now sees his life,
successively, scene by scene,
pass before his inner eye.
First the morning-red of childhood,
shining bright in pure innocence!
Then the impudent play of youth—
exercising and testing its strength—
until he ripens to manhood's struggle,
which to life's highest achievements
is now kindled with burning passion.—
What once appeared glorified to him
now takes clearer shape,
this alone the lofty impulse
that leads him through his life.
Cold and mocking, the world sets
obstacle after obstacle against his
strivings.
Each time he believes himself nearer
his goal,
a "Halt!" thunders against him.
"Treat each obstacle as another rung,
climbing ever and always higher!"
So he presses forward, so climbs higher,
never desisting from his sacred striving.
What he has always sought
with his heart's deepest yearning
he seeks still in the grip of death,
he seeks—alas!—yet never finds.
Whether he grasps it yet more clearly,
whether it gradually grows upon him,
still he can never exhaust it,
it can never, in his spirit, be fulfilled.
Then the last stroke
of death's iron hammer resounds,
breaks the earthly body asunder,
covers the eye with death's night.

* * * * *

But resounding mightily round him
from the expanse of heaven
is what he sought here, ever yearning:
World-redemption, world-transfiguration!

—translation by M.M.

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INTERLUDE: Béla Bartók, Hungarian Folk Music, and the Concerto for Orchestra

by Helen M. Greenwald

> *When he was 4 he sounded out the folksongs which he then knew on the piano using one finger. He knew 40 tunes, and if we gave him the opening words to a song he could immediately play it.*
>
> —Paula Voit Bartók to her grandson,
> Béla Bartók, Jr., August 14, 1921

Paula Bartók's observations were prescient, for by the time of his death, her son, Béla Bartók, had spent a lifetime collecting tunes: Hungarian tunes, Romanian tunes, Turkish tunes, Arab tunes, Slovak tunes, Yugoslav tunes, all part of a quest to discover some universal musical truth among peoples, a search no doubt tied to issues of his own identity. Bartók was born into a musical family, the son of a piano teacher and an amateur musical activist of a father who played the cello and founded both a music society and an orchestra in the family's hometown of Nagyszentmiklós, Hungary. Such auspicious beginnings were quickly undermined by hardship, however, and after his father's sudden and untimely death, the family moved around from place to place as Paula Bartók sought work as a piano teacher. Such a precarious and nomadic existence probably contributed to the young musician's longing for roots, and when it became time to choose between advanced study at the Vienna Conservatory—the Valhalla of musical training—and the Budapest Academy, Bartók chose the Hungarian venue. By the turn of the century, Bartók's increasing awareness of his heritage and opposition to the rising Austrian infringement of Hungarian territory were reflected in his donning of national dress and refusal to speak German, which had become commonplace among Hungari-



Bartók as a young man, with his mother



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ans, even in the home. Such strong reaction to the political climate also revealed itself musically in his symphonic poem *Kossuth*, composed in 1903 and named for Lajos Kossuth, the leader of the national cause during the revolutions of 1848. What Bartók considered to be particularly Hungarian about this piece was his adaptation in it of the so-called *verbunkos* tradition, the style perpetuated by the gypsies he had heard as a child and whose tunes he had committed to memory by the age of four.

The *verbunkos* is a dance distinguished by alternating slow and fast tempi, its origins traceable to eighteenth-century Hungarian military recruitment practices. As adopted by the gypsies after its ceremonial relationship to the military had waned, the *verbunkos* became associated in the early nineteenth century with the violin, especially in the hands of such gypsy virtuosi as János Bihari and János Lavotta. It survives today mainly in the *csárdás* and in such "art" music as Ferenc Erkel's patriotic opera *Bánk Bán* (1861), Liszt's Hungarian Rhapsodies, and Brahms's Hungarian Dances.

It is important to understand the *verbunkos* tradition as it pertains to Bartók's music, since he employed it variously throughout his career, even in such late works as *Contrasts* for violin, clarinet, and piano (1938), the Sixth String Quartet (1939), and the *Introduzione* and *Elegia* movements of the Concerto for Orchestra. Yet despite its appearance in these later works, the *verbunkos* style was ultimately viewed by Bartók as a

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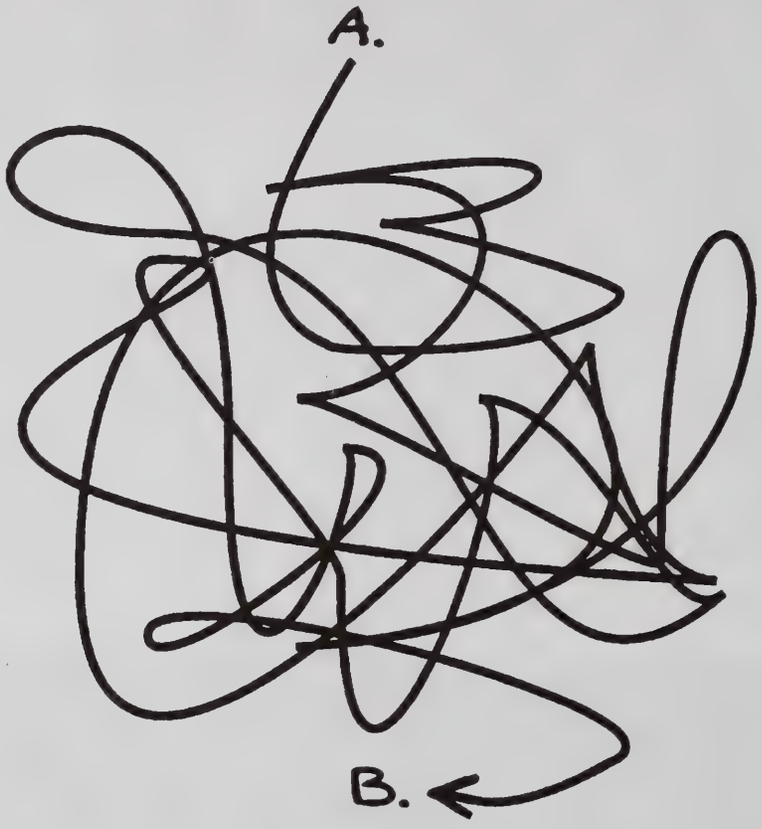
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political signifier of upper class dominance, stylistically distant from an authentic expression of the peasant class whom he regarded as the "true" Hungarian nation.

Bartók's interrelated musical and political views were profoundly affected by his research, collection, study, and classification of aboriginal peasant music which he first discovered in 1904, when he notated the song of a young peasant girl from the Gömör district of Hungary (the same district from which his father had come). Bartók began collecting in earnest in 1905 when he teamed up with Zoltán Kodály to record the actual singing of rural musicians on an Edison phonograph. These expeditions resulted in a vast body of ethnomusicological publications as well as folksong arrangements, the first of which appeared in 1907 as *Három Csik megyei népdal* ("Three Hungarian folksongs from the Csik district"). Bartók was inspired by "peasant music" and found it to have a critical relationship to "art" music. Here was far more than a repertoire to be plundered and quoted, as he once told poet Deszö Kosztolányi: "Do not imagine that we are thinking of the transplantation, the assimilation, the annexation of peasant music into the classical musical inheritance. No, no. We think that peasant music gives our music its character." Bartók viewed folk music as a purely "natural phenomenon," in a class with the other "manifestations of Nature in fauna and flora." Striking especially to the composer was the concise form of what he heard, its "simplicity of means," and, in particular, its "absence of sentimentality and exaggeration of expression," characteristics that would ultimately define his own oeuvre.

Bartók's motivation was more than musical, however, for his profound interest in the peasant style as opposed to the gypsy *verbunkos* had political implications. More specifically, the recognition of a peasant style that predated any current political regime suggested that the quintessential Hungarian culture (for example) was somehow independent of an imposed social hierarchy. As Judit Frigyesi has noted, the valuation of peasant song over gypsy song "undermined the notion that national character could be represented by one class and taken as the ultimate measure of value."

Bartók's political views eventually led to emigration, and his move to the United States with his second wife, Ditta Pásztory, was unquestionably an act of protest against the steadily growing influence of Germany upon Hungary. In 1940 he settled in New



Bartók recording peasant songs in Transylvania, 1910

York after receiving an honorary doctorate from Columbia University, and from this home base he and his wife supported themselves mainly through joint concert tours as duo-pianists. But by 1942 opportunities for both concerts and lectures had dwindled, and the pair made their final concert appearance in 1943 in New York in the American premiere of Bartók's Concerto for Two Pianos, Percussion, and Orchestra, conducted by his friend, Fritz Reiner. After a lifetime of various ailments ranging from the painful rash of his childhood to his student bout with tuberculosis, Bartók's health began to fail seriously, and he was diagnosed with terminal leukemia.

In a scenario that more closely resembles a romanticized account of the last days of Schubert rather than a mid-twentieth-century artist of international stature, Bartók was so severely strapped financially that friends took up his cause and the American Society of Composers, Authors, and Publishers (ASCAP) took over responsibility for his medical treatment. Yet not only did Bartók continue to lecture, he also completed his studies of Turkish music (published 1976), Serbo-Croatian folksongs (published 1951), and Romanian folk music (published 1967-75). It is extraordinary that his search for some kind of musical/national "truth" occupied him to the end, and his last letters are enriched by ethnological as well as musical conversation. A good example is his letter (from a convalescent bed in Asheville, North Carolina) of January 30, 1944, to his dear friend, the violinist Joseph Szigeti, in which he discussed his plans to "organize" and "clarify" 2,000 Wallachian folksong texts. His enthusiasm for this work and his good-humored appreciation of it are palpable in his repetition to Szigeti of several Wallachian —yet "Shakespearean"—curse texts, his favorite being: "God punish you with money-bought bread, Money-bought bread and a harlot to wed." Bartók saw great irony in this, especially as it pertained to his view of the American lifestyle: "Money-bought bread—American townspeople could not understand that because we all pay money for bread, don't we? Yes, but not the peasant small-holder: he grows the wheat himself, he bakes the bread himself, but when the hail destroys his harvest, he has to buy the bread; yes,

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but where can he get the money from, eh?!"

Bartók's depression during his American years was lifted intermittently by such artists as the late Yehudi Menuhin, who was already familiar with his work and requested, at Antal Doráti's urging, a solo violin sonata (March 1944), which Menuhin deemed "one of the masterpieces of all time." Earlier, following a 1943 encounter with the composer, whose advice Menuhin sought regarding his performance of Bartók's First Sonata for Violin and Piano, Menuhin left a description of Bartók that seems to reflect the same personal austerity one frequently encounters in the composer's music:

> Bartók was already there, seated in an armchair placed uncompromisingly straight on to the piano, with a score laid open before him and pencil in his hand: an attitude both chilling and in my experience, characteristically Hungarian: Bartók, like Kodály, was pitilessly severe with his students. There were no civilities.

It was under similar circumstances that Serge Koussevitzky, at Joseph Szigeti's urging, visited Bartók in the hospital in 1943 to commission him to write an orchestral piece for the Boston Symphony Orchestra. Hans Walter Hensheimer, the representative for Bartók's publisher, Boosey & Hawkes, described the meeting of composer and conductor in solemn tones, noting that the commissioned work "was to be a requiem after all!"

The Concerto for Orchestra was not to be Bartók's requiem, however, and the works that followed—the nearly complete Third Piano Concerto and the detailed drafts for a Viola Concerto (both completed by another of Bartók's friends, the composer Tibor Serly)—are a testimony to the composer's intellectual prowess and concentration under the most grave circumstances. More astounding is the collective weight of these works, with the Concerto for Orchestra, as David Cooper notes, to be seen, perhaps, "as the symphony which had previously either eluded him, or which he had self-consciously avoided."

Most performers of Bartók's solo and chamber works would agree that the complexi-

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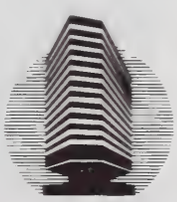
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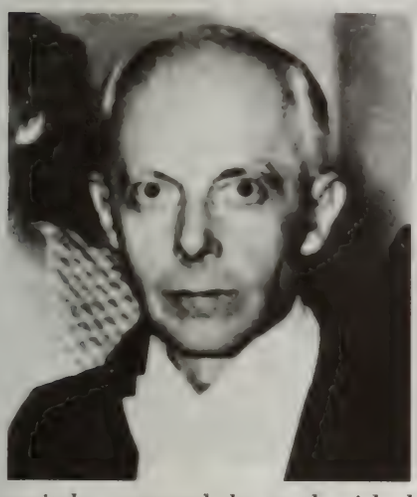
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ties of his work generate from a combination of both physical and intellectual demands. And while the folkish aspects of these compositions have always been easily accessed by the lay listener—whether the Noah's Ark-like procession, in the Concerto for Orchestra's second movement, of the kind of "Sunday order of dances" that Bartók undoubtedly observed on his expeditions to rural villages in Eastern Europe; the lament, at the core of the *Elegia*, first articulated in the violas and which, as Yves Lenoir has suggested, "recalls the recitative used in the laments of the Maramureş, during the burial of married people"; or, in the Concerto's finale, the catalogue of dance music and themes that includes a rare and nearly literal transcription by Bartók of a Romanian dance, the *horă nemtsească*, a recording of which he had received from Constantin Brăiloiu—a full appreciation of Bartók's efforts would require close study of their often detailed mathematical and scientific aspects. The Concerto for Orchestra is no less such an example, a work that is accessible, but does not sacrifice depth.

Helen M. Greenwald is a scholar of eighteenth- and nineteenth-century music who teaches at the New England Conservatory. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. This August she will speak about opera and film at the 1999 Salzburg Festival.

Béla Bartók
Concerto for Orchestra



Béla Bartók was born in Nagyszentmiklós, Transylvania (then part of Hungary but now absorbed into Rumania), on March 25, 1881, and died in New York on September 26, 1945. The Concerto for Orchestra was commissioned in the spring of 1943 by Serge Koussevitzky through the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. Bartók composed the work between August 15 and October 8, 1943; Koussevitzky led the Boston Symphony Orchestra in the first performances on December 1 and 2, 1944. Then, in response to Koussevitzky's desire for a more extended close to the work, Bartók composed a new ending, about fifteen measures longer than the original. It is the revised ending that is most frequently performed (as it will be this week). Koussevitzky repeated the work with the BSO at Symphony Hall on December 29 and 30, 1944, following that with the first New York performances on January 10 and 13, 1945. Other conductors to have programmed the Concerto for Orchestra in BSO concerts have included Richard Burgin, Ernest Ansermet, Pierre Monteux, Antal Dorati, Thomas Schippers, Eugene Ormandy, Erich Leinsdorf (who recorded it with the orchestra for RCA), Seiji Ozawa (first in August 1970 and then on numerous subsequent occasions, including tour performances in Japan and Europe as well as throughout the United States), Rafael Kubelik, Jorge Mester, Sir Georg Solti, Joseph Silverstein, Michael Tilson Thomas, and Charles Dutoit, who led the most recent Tanglewood performance on August 9, 1997. Seiji Ozawa led the most recent subscription performances in February and March 1994, on which occasion he used both the original and revised endings of the piece, also recording it with the original ending for Philips. The Concerto for Orchestra is scored for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns,

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three trumpets (with a fourth trumpet marked ad lib.), three trombones, tuba, timpani, side drum, bass drum, tam-tam, cymbals, triangle, two harps, and strings.

For Bartók, the *Anschluss*, Hitler's occupation of Austria on March 11, 1938, was the beginning of the end. He had watched the growth of Nazi power with trepidation for some years, but his ties with Hungary were too strong to allow more than passing thoughts of emigration. But by April, Bartók began to act, first of all to save his life's work; he wrote to friends in Switzerland, asking them to take care of his manuscripts: "With no obligation to be responsible for them, of course: I would bear all the risk. These things do not take up much room: not more than a small suitcase." His publishers, Universal Edition, and his performing rights society, both in Vienna, had been "nazified," as he put it, with the result that he and all other composers were sent the notorious questionnaire concerning their racial background.

> Naturally neither Kodály nor I will fill in the form: our opinion is that such questions are wrong and illegal. Actually it's rather a pity, for we could give answers that would make fun of them;...but I'm afraid we cannot allow ourselves to joke like this, for we must insist on having nothing to do with this unlawful questionnaire, which therefore must remain unanswered.

Fortunately the English publisher Ralph Hawkes came to Budapest with an offer to publish both Bartók and Kodály in the future.

Although Bartók continued to travel around Europe to give concerts, he was unable to make up his mind to leave Hungary definitively as long as his elderly and ailing mother was still alive. War broke out late in the summer of 1939, but Bartók remained in Budapest until his mother died in December, thus breaking the most direct tie to his beloved native land. By the time he sailed from Naples in April 1940 for an American tour and an unknown future, he had finished his Sixth String Quartet—but that was the last music he was to write for more than three years; for a while it appeared he had given up composing altogether. By the time he returned to Hungary after the tour in May, arrangements were already being made to bring him back to New York through a fund at Columbia University, where he was to transcribe and prepare for publication a large collection of Serbo-Croatian folk songs.

Bartók enjoyed his work with the folk materials at Columbia, but he was painfully aware that the position was only temporary, and he kept casting around for lectureships, concerts, and other ways of earning a living. Worst of all, he had begun to have a series of regular high fevers that the doctors were unable to diagnose. A serious break-

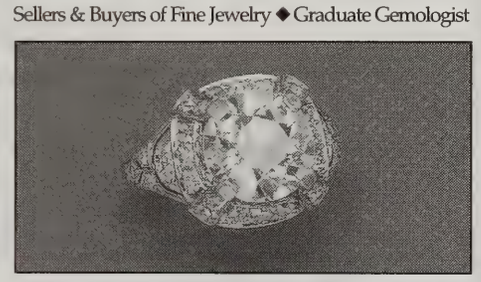
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down of his health in January 1943 forced the interruption of a lecture series at Harvard and brought him to a psychological low point. He never wanted to compose again. One medical test was run after another, but the doctors couldn't explain the cause of his ailment (or perhaps they were being discreet in not telling the composer that he was dying of leukemia). The American Society of Composers, Authors, and Publishers (ASCAP) undertook to provide Bartók's medical care at this crucial time, even though he was not a member of the society (he was a member of ASCAP's British affiliate). But the best medicine that spring came not from a doctor, but from a conductor—Serge Koussevitzky.

Throughout his American years, Bartók had found no cause to feel that his music was striking any sort of responsive chord here. He had already written to Zoltán Kodály in December 1941 noting that he felt lucky in that he lacked all inclination to write a new large score since "even if I had a new orchestra work it would be impossible to get it performed." Koussevitzky's visit in April 1943 changed all that, for the conductor commissioned a work and guaranteed a performance. The change in Bartók's spirits was immediate. His wife Ditta wrote to Joseph Szigeti, who had been primarily responsible for urging the commission, since he knew that Bartók would never accept any-

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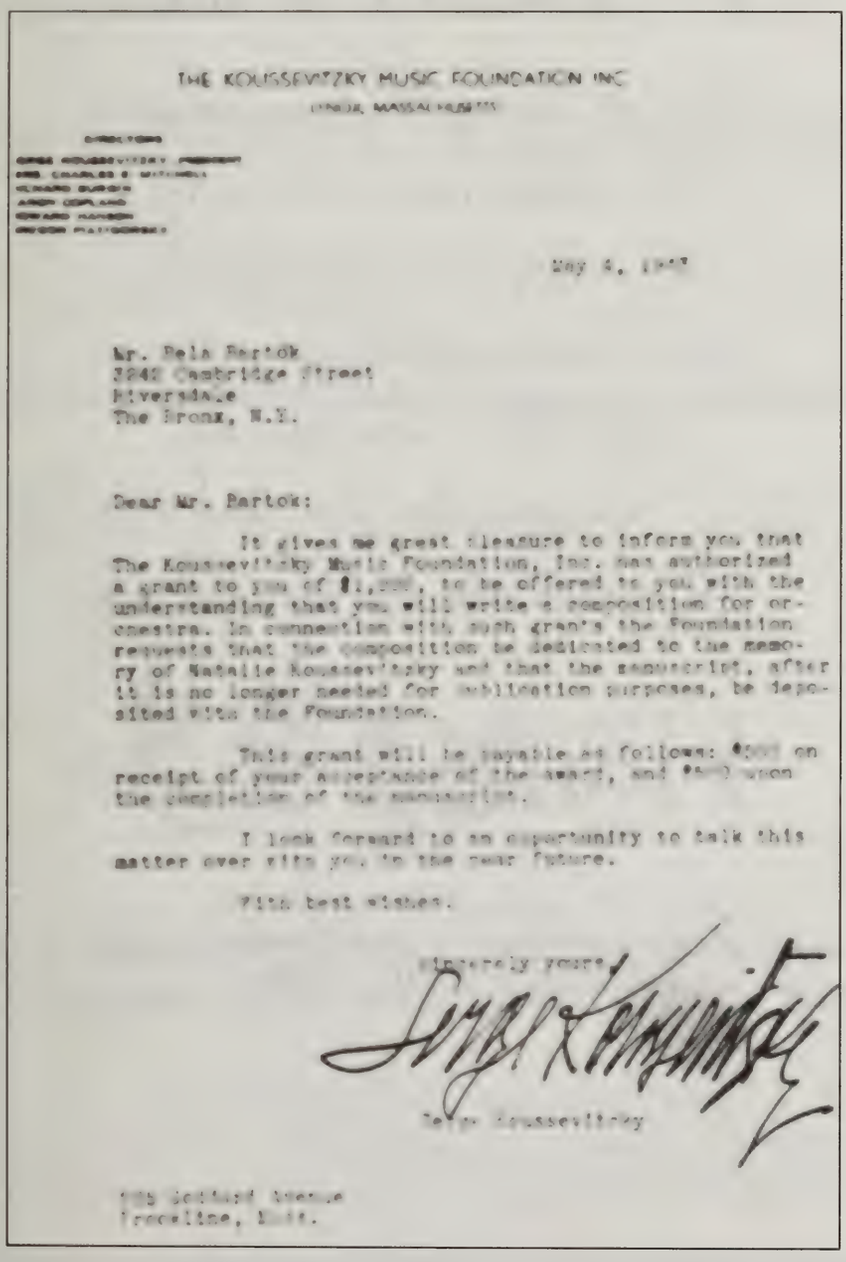
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thing that smacked remotely of charity, to tell him of her joy at the change in her husband: "One thing is sure: Béla's 'under no circumstances will I ever write any new work' attitude has gone. It's more than three years now—"

Bartók spent the summer resting under medical supervision at a sanatorium at Lake Saranac in upstate New York; here he wrote most of the new work between August 15 and October 8, 1943. And in working on the score he recovered much of his former energy and enthusiasm. As he wrote to Szigeti early in 1944, the improvement in his health allowed him to finish the Concerto for Orchestra—or perhaps it was the other way around.

Béla and Ditta Bartók made the trip to Boston late in November 1944 to attend the premiere, and the composer reported to a friend a few weeks later that "Koussevitzky is very enthusiastic about the piece, and says it is 'the best orchestra piece of the last 25 years' (including the works of his idol Shostakovich!)." For the first performance Bartók wrote a commentary printed in the orchestra's program book, something he did



THE KOUSSEVITZKY MUSIC FOUNDATION INC

[illegible]

May 6, 1943

Mr. Bela Bartók
3942 Cambridge Street
Riverdale
The Bronx, N.Y.

Dear Mr. Bartók:

It gives me great pleasure to inform you that The Koussevitzky Music Foundation, Inc. has authorized a grant to you of $1,[illegible], to be offered to you with the understanding that you will write a composition for orchestra. In connection with such grant the Foundation requests that the composition be dedicated to the memory of Natalie Koussevitzky and that the manuscript, after it is no longer needed for publication purposes, be deposited with the Foundation.

This grant will be payable as follows: $[illegible] on receipt of your acceptance of the award, and $[illegible] upon the completion of the manuscript.

I look forward to an opportunity to talk this matter over with you in the near future.

With best wishes.

Sincerely yours,

Serge Koussevitzky

Serge Koussevitzky

[illegible]
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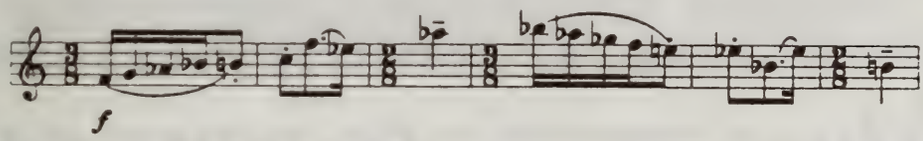
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only rarely. His summary of the spirit of the work was no doubt a response to his own feeling of recuperation while composing it:

> The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The "virtuoso" treatment appears, for instance, in the *fugato* sections of the development of the first movement (brass instruments), or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The Concerto opens with a soft and slightly mysterious slow introduction laying forth the essential motivic ideas: a theme built up of intervals of the fourth, answered by symmetrical contrary motion in seconds. These ideas become gradually more energetic until they explode in the vigorous principal theme in the strings, a tune that bears the imprint of Bartók's musical physiognomy all over with its emphatic leaping fourths and its immediate inversion.



It is a rich mine of melodic motives for future development. The solo trombone introduces a fanfare-like figure, again built of fourths, that will come to play an important role in the brasses later on. The "secondary theme" is a gently rocking idea first heard

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in the oboe. Most of these materials make their first impression as melodies pure and simple, not as the source material for contrapuntal elaboration. But Bartók works out a wondrously rich elaboration with all kinds of contrapuntal tricks, and the fact that this was possible is, of course, no accident; the composer planned it from the start in designing his themes.

The "Game of Pairs" that forms the second movement is simple but original in form, a sequence of folk-oriented melodies (though surely not genuine folk tunes) presented by five pairs of instruments, each pair playing in parallel motion at a different interval: the bassoons in sixths, then oboes in thirds, clarinets in sevenths, flutes in fifths, and trumpets in seconds. After a brass chorale in the middle of the movement, the entire sequence of tunes is repeated with more elaborate scoring.

The third movement, *Elegia*, is one in a string of expressive "night music" movements that Bartók delighted in. He described it as "chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs." The thematic ideas are closely related to those of the first movement—the intervals of fourths and of seconds, and some of the actual thematic ideas—but they are treated here in a kind of expressive recitative of the type that Bartók called "*parlando rubato*," a style that he found characteristic of much Hungarian folk music.

The *Intermezzo interrotto* ("Interrupted Intermezzo") alternates two very different themes: a rather choppy one first heard in the oboe, then a flowing, lush romantic one that is Bartók's gift to the viola section. But after these ideas have been stated in an ABA pattern, there is a sudden interruption in the form of a vulgar, simpleminded tune that descends the scale in stepwise sequences. This tune actually comes from the Seventh Symphony of Shostakovich, which Bartók heard on a radio broadcast while working on the Concerto for Orchestra; according to his son Péter, he was so incensed with the theme's ludicrous simplicity that he decided to work it into his new piece and bur-



The house on Park Avenue at Saranac Lake, New York, where Bartók composed his Concerto for Orchestra

lesque it with nose-thumbing jibes in the form of cackling trills from the woodwinds, raspberries from tuba and trombones, and chattering commentary from the strings. Soon, however, all settles back to normal with a final BA statement of the two main tunes.

The last movement begins with characteristic dance rhythms in an equally characteristic Bartókian *perpetuo moto* which rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, but building up naturally to a splendidly sonorous climax.

The overwhelming success of the Concerto for Orchestra marked the real beginning of Bartók's fame with the broad concert audience.* It remains without doubt his best-known and best-loved purely orchestral work, but over the years it has also provided a

*The idea of the piece seems to have gone over well with composers, too, especially those who write for the Boston Symphony. Many works called "concerto for orchestra" have been written in recent decades, and during the orchestra's 100th season, several of the composers commissioned for the event either wrote a work consciously entitled "Concerto for Orchestra" (Roger Sessions, whose work was awarded a Pulitzer Prize) or described their score as being designed to show off the orchestra's virtuosity in the manner of a "concerto for orchestra" (Peter Maxwell Davies, Andrzej Panufnik).

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key by means of which many listeners have learned to love Bartók's music, including the pieces that were once found to be much too "difficult." And for Bartók personally, composing this score proved to be just the tonic he needed. It had filled his summer 1943 "rest cure" with, if not rest, at least a cure. In the fall Bartók and Ditta received a visit from their friend Agatha Fassett, who was astonished at the change in the composer over the summer, and when he showed her the completed score to the Concerto for Orchestra, he said to her (as she recalled later in her book on Bartók's last years):

> But what nobody could possibly see in this score is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.

The despair that had caused him to give up composing had been overcome—even more so when the Concerto for Orchestra began its triumphal conquest of concert halls the following year. Bartók began accepting new commissions and undertaking further projects, but it was also clear that his health was not permanently improved. As he told a friend in Seattle a few weeks after the first performance of the Concerto for Orchestra: "You said in one of your letters that my recovering was a miracle. This is true only with some reservations: it was only a hemisemidemi-miracle." Be that as it may, the months remaining to him produced the Sonata for solo violin, dedicated to Yehudi Menuhin; the Third Piano Concerto, finished but for the last seventeen measures; and the unfinished Viola Concerto, as well as sketches for a seventh string quartet. For a man who a short time earlier had declared that he never wanted to compose again, that may be miracle enough.

—Steven Ledbetter

POSTLUDE: Béla Bartók's Two-Second Revolution

by Douglas Yeo

Béla Bartók, his Concerto for Orchestra, the bass trombone, two notes, and two seconds —here is the story of a revolution that began on the Symphony Hall stage more than fifty years ago.

The history of the creation and premiere of Bartók's Concerto for Orchestra is well documented in these pages. The first performance of the work, on December 1, 1944—when an undisputed masterpiece was given birth in this hall—ranks as one of the great moments in the history of American orchestral performance. But there is more to the story than that of an inspired conductor and great composer collaborating with an orchestra to bring the music to life. Without even knowing it, Bartók penned two seconds of music that would cause a revolution—also born here—among players of the bass trombone. Bartók wrote his Concerto for Orchestra for an ensemble of instruments that were well-known to him, but he made a critical decision in writing for the bass trombone that presented a unique problem for the first bass trombonist to play the piece, BSO member John Coffey.

From the time of Renaissance sackbuts to the period of Classical and early Romantic trombones, the bass trombone was originally pitched in the key of F, meaning that its basic scale, as determined by the length of brass tubing from which the instrument was made, was on the fundamental note of F. The trombone family—including alto trombone in E-flat, tenor trombone in B-flat, and bass trombone in F—was well-known to composers. In the nineteenth century the bass trombone in F underwent an evolution in Britain, leading to a unique instrument in G that was used in many British orchestras into the 1960s, while on the Continent, a large tenor trombone in B-flat came to be used as a bass trombone. (The difference in national preferences for particular trom-

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bones is another, fascinating story, but beyond the scope of the present discussion.) Bartók, however, always scored for a bass trombone in F, as evidenced by his meticulous indication of the slide position for certain notes in his Violin Concerto and *Miraculous Mandarin*. The composer's many *glissandi* (i.e., slides between one note and another) and "rips" up and down the overtone series of the bass trombone were carefully planned and could be well executed by a player with the F bass trombone.

In Boston, as throughout the United States, the bass trombone in F never caught on, having been supplanted long ago by the bass trombone in B-flat. Thus, when Bartók in his Concerto for Orchestra wrote an important two-second *glissando* for bass trombone from low B up to F



this would have posed no difficulty for a player with an F bass trombone. But, unbeknownst to Bartók, he had written something impossible for the BSO's John Coffey to play, because on the B-flat instrument played by Coffey there was no low B-natural, the lowest available note on that instrument being the low C a half-tone higher than Bartók's desired B.

Coffey was a fine player with a great reputation not only as a bass trombonist but as a teacher and raconteur. A recording of the December 2, 1944, BSO performance of the Concerto for Orchestra reveals Coffey playing just the shortest of *glissandi*, with pitches barely covering that low C to E-flat. It is not hard to imagine Coffey's frustration with Bartók for writing something so "impossible," or his thinking along the lines of British bass trombonist Richard Tyack, who has written: "If anyone says 'what about the Bartók Concerto?' I shall scream. That glissando, which is only a fart, was written

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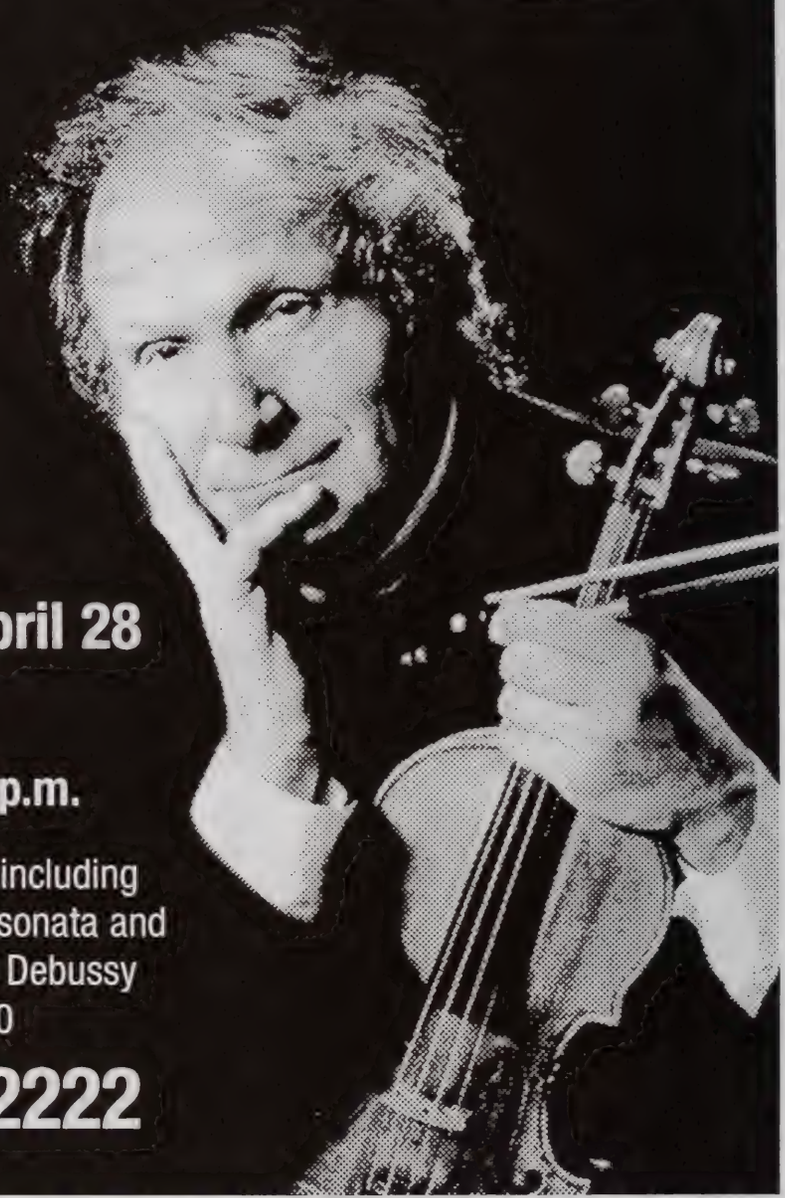
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by an aging expatriot who either didn't know the F trombone was obsolete, or didn't know the limitations of the B-flat. I've played C–F for years, and no conductor has ever objected (or perhaps even noticed)."

Ouch! Informed listeners will know how important the two trombone *glissandi* are in Bartók's fourth movement (the *Intermezzo interrotto*). In his parody of Shostakovich's Seventh Symphony, Bartók has the clarinet play part of the Russian composer's famous melody, only to have it "laughed at" by other woodwinds and then, in a final gesture of contempt, have two "raspberries"—each covering the dissonant interval of a tritone, or augmented fourth (B–F and E–B-flat)—blown by the bass and second trombones. Sorry, Richard: C–F just won't do.

But the problem was real: on the modern bass trombone, the glissando Bartók wanted *was* impossible. With the F bass trombone considered obsolete and therefore not an option, players were forced to "fake" the gliss by "lipping" the C lower, but nothing seemed to work satisfactorily.

Enter another Boston Symphony player who would size up the problem and create a solution. Bass trombonist Kauko Kahila, who played with the BSO from 1952 to 1972, described the situation in Roger Challoner Green's book, *Proclamation: In Pursuit of a Dream*:

> After awhile, one gets tired of faking a low B (in the Bartók Concerto for Orchestra, for example), and this put my mind to work, how to add tubing to the bass trombone to be able to play the low B. Then, the idea of adding another valve to



Kauko Kahila, who solved the problem posed by Bartók in the Concerto for Orchestra



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engage the extra tubing when needed worked out very well. I drew the plans and the Reynolds Company agreed to make it. Since then my original idea has been improved on by other companies, but someone had to have the idea first. In this case it happened to me. So—that's how the double valve bass trombone was born.

And so it was. Adding a second valve with more tubing onto the trombone allowed production of a bona fide low B, and at last the "gliss" was possible—a true revolution for the instrument. The Boston Symphony's recording of the Concerto for Orchestra led by Erich Leinsdorf with Kahila playing the bass trombone part was the first recording by an orchestra with the glissando played as Bartók originally wanted it.

Two notes, two seconds, a problem—and a solution by a player that caused a revolution for the instrument that still reverberates today. Now, in performing the Concerto, I balance the practicality and familiarity of my Yamaha B-flat double valve bass trombone with the historically informed sound of the F bass Bartók wanted by employing a second instrument. In the 1994 BSO recording of the Concerto with Seiji Ozawa, as in all performances of the work I've played here since 1989, I have used an F bass trombone constructed by Osmun Music of Arlington, Massachusetts, to play the famous "gliss." It is the only such instrument in use in the United States today.

So here on this stage we have come full circle with Bartók's Concerto for Orchestra, moving from a composer writing an important effect, to a player who puzzled over how to deal with it on his instrument, to another player creating a solution to the problem, and finally to my giving Bartók what he wanted on the instrument he had in mind. It's just another little revolution here in Symphony Hall, one of many "behind the scenes" stories from Boston's proud temple of music.

Douglas Yeo has been bass trombonist of the Boston Symphony Orchestra since 1985 and has been a frequent soloist with both the BSO and Boston Pops Orchestra; in June he will perform Christopher Brubeck's Concerto for Bass Trombone with Keith Lockhart and the BPO. His award-winning internet site www.yeodoug.com contains more than 200 pages of articles and information relating to the trombone and music-making. His compact discs, "Proclamation" and "Take 1," are available in the Symphony Shop, as is Roger Challoner Green's book, *Proclamation: In Pursuit of a Dream*. Also an accomplished serpentist, Mr. Yeo has also been known to play harmonica in a rock band.

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A Recent Book of Interest...

In *Maestros of the Pen: A History of Classical Music Criticism in America* (Boston: Northeastern University Press, 374 pp.; $37.50), Mark N. Grant, a New York-based composer and writer, has produced an engrossing and fascinatingly documented chronicle of American classical music critics and their writing from the early 1800s to the present. Concentrating primarily on print journalism in the important newspapers and a variety of long-defunct literary and cultural magazines, Grant's survey addresses the attitudes and purposes embodied by these writers and their work, as well as their role in shaping not only public awareness and appreciation of classical music, but public prejudices as well. Central to Grant's success is his ability to present engagingly vivid portraits of his subjects, whether major, lesser, or merely tangential figures, including such noteworthies early in this century as New York's Henry Krehbiel ("the most esteemed and influential music critic America had yet seen") and the "singer's critic and lord high executioner" W.J. Henderson. Lesser-known figures like Rupert Hughes, "the Gilded Age's beau ideal of the musical gentleman *culturatus*," who was "the only classical music critic to become a millionaire and Hollywood celebrity"; and singer-composer Louis Elson, who was simultaneously music critic of the *Boston Advertiser* and director of the New England Conservatory's theory department, reflect the wide assortment of personalities and backgrounds represented throughout the book. BSO audiences may particularly enjoy reading about William Foster Apthorp and Philip Hale, both of whom not only reviewed concerts of the Boston Symphony but also served as its program annotator. In this regard, an important theme of Grant's work is that until fairly recently, in contrast to today's norm, many of the most important and influential critics—e.g., Virgil Thomson, Deems Taylor, and Olin Downes in mid-century—wore numerous hats in a variety of combinations, including those of writer, composer, performer, radio commentator, proselytizer, and educator. It was also the case that many critics, rather than being restricted to music, reached an even wider readership by writing frequently about the arts and culture in general. Many also wrote fiction, or produced significant books in fields entirely outside the arts.

Ultimately Grant's book can also viewed as a history of the compartmentalization of writing about music, and what this has meant in the realms of both music criticism and music appreciation. It also raises intriguing questions as to the motives behind who has held which jobs; the relationship between critics and performers; how writers about music have influenced public perception (or not); how the media and society have changed; and who has come to be in charge. At the same time, as one realizes how greatly the number of daily newspapers and full-time classical music critics has dwindled over time, the book takes on an ironic subtext, leaving one to ponder how many of these figures have simply faded into the background—their efforts, advocacy, and passion all but forgotten—and how limited the readership for such writing has become.

For the first third of his book, and then occasionally near the end, Grant exhibits a bothersome tendency to use dollar-words (some of them not even in my dictionary) where nickel-words will do. Also, his puzzlement over what he perceives as certain writers' self-contradictions can seem misplaced, since, e.g., it's entirely understandable that a single composer could evoke conflicting feelings in a single writer, depending upon the context. Finally, given the equal attention the author grants both New York and Boston for much of the book, it's odd that he has basically chosen to ignore Boston, with its significant level of music-making and classical music criticism, in his treatment of the present-day music scene. But despite these concerns, *Maestros of the Pen* remains highly recommendable to anyone interested in the art of writing about classical music, the business of classical music in general, and the question of where both are headed.

–Marc Mandel

More . . .

In addition to recordings of his film scores, at least some of John Williams's music for the concert hall has been made available on compact disc. This includes his bassoon concerto, *The Five Sacred Trees*, recorded by the original soloist, Judith LeClair, with the London Symphony Orchestra under the composer's direction (Sony Classical); as well as his Flute Concerto, with soloist Peter Lloyd, and Violin Concerto, with soloist Mark Peskanov, with Leonard Slatkin conducting the London Symphony Orchestra (Varèse-Sarabande).

The latest addition to the Strauss bibliography is *Richard Strauss: Man, Musician, Enigma* (Cambridge University Press); this is a new full-scale biography by Michael Kennedy, who previously authored a volume on the composer's life and works for the Master Musicians series (Littlefield paperback), and whose Strauss article in The New Grove Dictionary of Music and Musicians has been reprinted in *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius* (Norton paperback).The biggest biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (Cornell University paperback); *Death and Transfiguration* is given detailed consideration in Volume I. Noteworthy recordings of *Death and Transfiguration* include Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon "Originals"), Rudolf Kempe's with the Dresden Staatskapelle (EMI), James Levine's with the Metropolitan Opera Orchestra (Deutsche Grammophon), George Szell's with the Cleveland Orchestra (Sony Classical), Klaus Tennstedt's with the London Philharmonic (EMI, not currently listed), and Arturo Toscanini's with the NBC Symphony (RCA, but in dated monaural sound). The composer's own 1944 recording with the Vienna Philharmonic is periodically restored to circulation, most recently on the French label Lys.

Paul Griffiths's *Bartók* in the Master Musicians series (Dent paperback) provides a thoughtful supplement to Halsey Stevens's *The Life and Music of Béla Bartók*, which has long been the standard biography of the composer (Oxford paperback). The Bartók article by Vera Lampert and László Somfai from The New Grove Dictionary of Music and Musicians has been reprinted in *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith* (Norton paperback). Also useful is John McCabe's *Bartók's Orchestral Music* in the series of BBC Music Guides (University of Washington paperback). Two recent books offer wide-ranging consideration of Bartók's life, music, critical reception, and milieu: *Bartók and his World*, edited by Peter Laki (Princeton University Press), and *The Bartók Companion*, edited by Malcolm Gillies (Amadeus paperback). Agatha Fassett's personal account of the composer's last years has been reprinted as *The Naked Face of Genius: Béla Bartók's American Years* (Dover paperback). *Béla Bartók: His Life in Pictures and Documents* by Ferenc Bónis is a fascinating compendium well worth seeking from secondhand book dealers (Corvino). Seiji Ozawa and the Boston Symphony Orchestra recorded the Concerto for Orchestra with Bartók's original ending in 1994 (Philips, with Bartók's complete *Miraculous Mandarin*). Erich Leinsdorf's 1962 BSO recording, made early in his first season as music director, has recently been reissued (RCA). Other recordings include Antál Dorati's with the Hungarian State Orchestra (Mercury Living Presence), Iván Fischer's with the Budapest Festival Orchestra (Hungaroton), Ferenc Fricsay's with the Berlin Radio Symphony (Deutsche Grammophon "Originals"), Fritz Reiner's with the Chicago Symphony (RCA "Living Stereo"), and Georg Solti's with the Chicago Symphony (London). A recording by Daniele Gatti with the Royal Philharmonic includes both the original and revised endings (Conifer Classics, which may be hard to find in the United States).

—Marc Mandel

Boston Symphony Orchestra concertmaster Malcolm Lowe performs on a Stradivarius violin loaned to the orchestra by Lisa, Nicole, and Wanda Reindorf in memory of their brother, Mark Reindorf.

WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 1998-99 SUBSCRIPTION SEASON

	Week
ADÈS	
Living Toys, Opus 9	20
BARBER	
Second Essay for Orchestra, Opus 17	9
BARTÓK	
Concerto for Orchestra	24
Suite from *The Miraculous Mandarin*	6
Piano Concerto No. 2	19
YEFIM BRONFMAN, piano	
Violin Concerto No. 2	21
MIDORI, violin	

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BEETHOVEN

Symphony No. 3 in E-flat, Opus 55, *Eroica*	11
Symphony No. 4 in B-flat, Opus 60	9
Symphony No. 6 in F, Opus 68, *Pastoral*	3
Piano Concerto No. 2 in B-flat, Opus 19 ANDREAS HAEFLIGER, piano	14
Piano Concerto No. 4 in G, Opus 58 ANDRÁS SCHIFF, piano	22
Violin Concerto in D, Opus 61 ANNE-SOPHIE MUTTER, violin	Tues 'C'

BERLIOZ

Selections from *Les Nuits d'été*, Opus 7 JOSÉ VAN DAM, bass-baritone	1
Excerpts from *Roméo et Juliette*, Dramatic symphony, Opus 17 Finale with JOSÉ VAN DAM, bass-baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	1

BRAHMS

Piano Quartet in G minor, Opus 25, orchestrated by Arnold Schoenberg	21
Symphony No. 1 in C minor, Opus 68	22

BRITTEN

Spring Symphony, Opus 44 DAME FELICITY LOTT, soprano; THEODORA HANSLOWE, mezzo-soprano; ANTHONY DEAN GRIFFEY, tenor; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; AMERICAN BOYCHOIR, JAMES LITTON, director	13

BRUCH

Violin Concerto No. 1 in G minor, Opus 26 PINCHAS ZUKERMAN, violin	20

BRUCKNER

Symphony No. 8 in C minor	5

DEBUSSY

Pelléas et Mélisande Symphony, realized by Marius Constant	15

DVOŘÁK

Romance in F minor for violin and orchestra, Opus 11 PINCHAS ZUKERMAN, violin	20

HAYDN

Symphony No. 39 in G minor	3
Symphony No. 104 in D, *London*	13
The Creation RENÉE FLEMING, soprano; GREGORY TURAY, tenor; RENÉ PAPE, bass; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	10

HOLST

The Planets, Suite for large orchestra, Opus 32 WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	4

KNUSSEN

Flourish with Fireworks, Opus 22	12

KODÁLY

Dances of Galánta	19

LINDBERG
Arena for orchestra (United States premiere) 14

MAHLER
Das Lied von der Erde 6
BEN HEPPNER, tenor; JESSYE NORMAN, soprano (October 31); THOMAS QUASTHOFF, bass-baritone (October 29, 30; November 3)
Symphony No. 1 in D 8
Symphony No. 4 in G 12
DAWN UPSHAW, soprano

MARTINŮ
Memorial to Lidice 21

MENDELSSOHN
Symphony No. 3 in A minor, Opus 56, *Scottish* 7

MOZART
Symphony No. 35 in D, K.385, *Haffner* 23
Flute Concerto No. 1 in G, K.313(285c) 15
JACQUES ZOON, flute
Piano Concerto No. 9 in E-flat, K.271 22, 23
MARIA JOÃO PIRES, piano
Serenade No. 10 in B-flat for winds, K.361(370a) 23

PETRASSI
Fifth Concerto for Orchestra 7

PREVIN
Piano Concerto 9
HORACIO GUTIÉRREZ, piano

PROKOFIEV
Music from the ballet *Romeo and Juliet*, Opus 64 19

PUCCINI
Madama Butterfly, Opera in two acts to a libretto by Giuseppe Giacosa and Luigi Illica 16
PAULA DELLIGATTI, soprano (Cio-Cio-San); ZHENG CAO, mezzo-soprano (Suzuki); LUIS LIMA, tenor (F.B. Pinkerton); LUCIO GALLO, baritone (Sharpless); JEAN-PAUL FOUCHÉCOURT, tenor (Goro); CHRISTOPHEREN NOMURA, baritone (Prince Yamadori); CLAYTON BRAINERD, bass (The Bonze); SCOTT TOPERZER, bass (Yakuside); VITALI ROZYNKO, bass (The Imperial Commissioner); DAVID MAZZOTTA, bass (The Official Registrar); RINAT SHAHAM, mezzo-soprano (Kate Pinkerton); MARY WESTBROOK-GEHA, mezzo-soprano (Cio-Cio-San's mother); TRACEY FULGAN, mezzo-soprano (Cio-Cio-San's aunt); LORENZEE COLE, soprano (Cio-Cio-San's cousin); ALEXANDER UGORJI (Cio-Cio San's child); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; Concert staging by DAVID KNEUSS; Set design by JOHN MICHAEL DEEGAN and SARAH G. CONLY; Lighting design by JOHN MICHAEL DEEGAN; Costumes for Butterfly and Suzuki by HANAE MORI

RAMEAU
Suite from *Les Indes galantes* 11

SAINT-SAËNS
Piano Concerto No. 2 in G minor, Opus 22 7
DUBRAVKA TOMSIC, piano

SCHOENBERG	
Chamber Symphony No. 2, Opus 38	20
SCHUBERT	
Symphony No. 3 in D, D.200	18
SCHUMANN	
Piano Concerto in A minor, Opus 54	8
LEIF OVE ANDSNES, piano	
SIBELIUS	
Violin Concerto in D minor, Opus 47	4
CHRISTIAN TETZLAFF, violin	
The Swan of Tuonela, Legend from the *Kalevala*	14
Symphony No. 3 in C, Opus 52	14
STRAUSS	
Violin Concerto in D minor, Opus 8	18
SARAH CHANG, violin	
Death and Transfiguration, Opus 24	24
STRAVINSKY	
Le Sacre du printemps, Pictures from Pagan Russia	15, Tues 'C'
Suite from the ballet *Pulcinella*	17
TAN DUN	
Heaven Earth Mankind–Symphony 1997	2
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Ritual Dances from *The Midsummer Marriage*	22, Tues 'C'
The Rose Lake, A song without words for orchestra	3
VAUGHAN WILLIAMS	
Fantasia on a Theme by Thomas Tallis	13
VIVALDI	
The Four Seasons	17
JAMES EHNES, violin	
WEIR	
Natural History, for soprano and orchestra	12
(world premiere; commissioned by the Boston Symphony Orchestra)	
DAWN UPSHAW, soprano	
WILLIAMS	
for Seiji! (world premiere)	24
ZEMLINSKY	
Suite from the Incidental Music to Shakespeare's *Cymbeline*	18

CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 1998-99 SUBSCRIPTION SEASON

	Week
SEIJI OZAWA, Music Director	3, 6, 15, Tues 'C,' 16, 24
ROBERTO ABBADO	8
JAMES CONLON	18
FEDERICO CORTESE, Assistant Conductor	7, 16†, 17*
CHRISTOPH ESCHENBACH	21
BERNARD HAITINK, Principal Guest Conductor	4, 5, 22, 23
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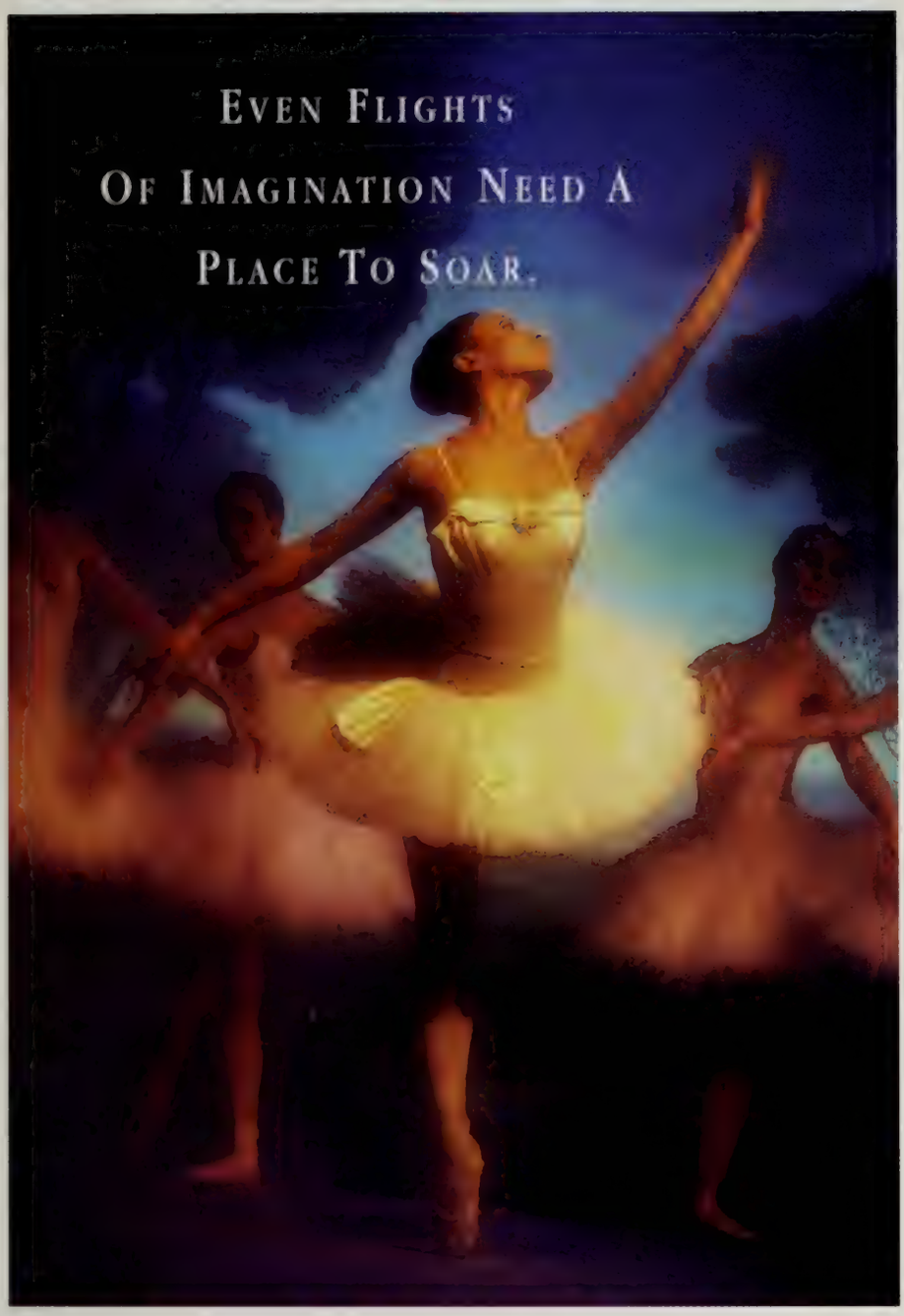
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TAN DUN*	2
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EMMANUEL VILLAUME*	1

*Seiji Ozawa ill
†one performance (February 27, 1999); Seiji Ozawa ill

SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA DURING THE 1998-99 SUBSCRIPTION SEASON

	Week
LEIF OVE ANDSNES, piano	8
CLAYTON BRAINERD, bass	16
YEFIM BRONFMAN, piano	19
SARAH CHANG, violin	18
LORENZEE COLE, soprano	16
PAULA DELLIGATTI, soprano	16
JAMES EHNES, violin	17
RENÉE FLEMING, soprano	10
JEAN-PAUL FOUCHÉCOURT, tenor	16
TRACEY FULGAN, mezzo-soprano	16
LUCIO GALLO, baritone	16
ANTHONY DEAN GRIFFEY, tenor	13
HORACIO GUTIÉRREZ, piano	9
ANDREAS HAEFLIGER, piano	14
THEODORA HANSLOWE, mezzo-soprano	13
BEN HEPPNER, tenor	6
LUIS LIMA, tenor	16
DAME FELICITY LOTT, soprano	13
YO-YO MA, cello	2
DAVID MAZZOTTA, bass	16
MIDORI, violin	21
ANNE-SOPHIE MUTTER, violin	Tues 'C'
CHRISTÒPHEREN NOMURA, baritone	16
JESSYE NORMAN, soprano	6
RENÉ PAPE, bass	10
MARIA JOÃO PIRES, piano	22, 23
THOMAS QUASTHOFF, bass-baritone	6
VITALI ROZYNKO, bass	16
ANDRÁS SCHIFF, piano	22
RINAT SHAHAM, mezzo-soprano	16
CHRISTIAN TETZLAFF, violin	4
DUBRAVKA TOMSIC, piano	7
SCOTT TOPERZER, bass	16
GREGORY TURAY, tenor	10
ALEXANDER UGORJI	16
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VIVALDI	Concerto for flute, violin, oboe and bassoon, with cello and harpsichord, RV 107
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DVOŘÁK	Quintet in G for two violins, viola, cello, and double bass, Opus 77

January 24, 1999
with André Previn, piano

MOZART	Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, K.452
WAGNER	*Siegfried Idyll* (original chamber version)
SCHOENBERG	*Verklärte Nacht*, for string sextet, Opus 4

March 28, 1999
with Lee Luvisi, piano

BEETHOVEN	Trio in C minor for violin, viola, and cello, Opus 9, No. 3
ROUSSEL	Serenade, Opus 30, for flute, harp, violin, viola, and cello
WEBER	Trio in G minor for flute, cello, and piano, Opus 63
BRAHMS	Trio in A minor for clarinet, cello, and piano, Opus 114

WORKS PERFORMED IN SYMPHONY HALL PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 1998-99 SUBSCRIPTION SEASON

	Week
ANDERSON	
Vocalise for violin and harp	13/14
BEETHOVEN	
Septet in E-flat, Opus 20	24
BRAHMS	
Piano Quartet No. 3 in C minor, Opus 60	Nov. 13
BRESNICK	
**** for clarinet, violin, and piano	5/6
COLERIDGE-TAYLOR	
Valse de la Reine (arranged for piano and string quartet)	23
DVOŘÁK	
Terzetto in C for two violins and viola, Opus 74	20
FALLA	
Danse espagnol, arranged by Fritz Kreisler for violin and piano	Nov. 13
FAURÉ	
Piano Quartet No. 2 in G minor, Opus 45	9
GINASTERA	
Cantos del Tucuman, for soprano, flute, violin, harp, and percussion	13/14
GRANADOS	
Playera (*Spanish Dance*) for cello and piano	Nov. 13
HINDEMITH	
Quartet for clarinet, violin, cello, and piano	5/6
LEE	
Yo Picasso, for clarinet, viola, cello, and piano	23
MOZART	
Divertimento in F for winds, K.213	18
Divertimento in E-flat for winds, K.252(240a)	18
Divertimento in B-flat for winds, K.270	18
Piano Quartet in E-flat, K.493	9
String Quartet in C, K.465, *Dissonance*	24
Trio in E-flat for piano, clarinet, and viola, K.498, *Kegelstatt*	5/6
ROUSSEL	
Serenade, Opus 30, for flute, harp, violin, viola, and cello	13/14
R. STRAUSS	
Piano Quartet in C minor, Opus 13	20
Till Eulenspiegel Once Again, arranged by Franz Hasenöhrl for violin, clarinet, bassoon, horn, and double bass	24
SCHUBERT	
Quartettsatz in C minor, D.703	20
THOMSON	
Five Phrases from Song of Solomon, for soprano and percussion	13/14
WILLIAMS	
"Adolescence," for soprano, flute, and cello, from *Seven for Luck*	13/14

PERFORMERS IN PRELUDE CONCERTS, CHAMBER MUSIC TEAS, AND COMMUNITY CONCERTS DURING THE 1998-99 SUBSCRIPTION SEASON

	Week
SCOTT ANDREWS, clarinet	5/6, 24
MARTHA BABCOCK, cello	Nov. 13
ROBERT BARNES, viola	Nov. 13; Week 20
KELLY BARR, violin	20
BONNIE BEWICK, violin	20
NANCY BRACKEN, violin	13/14
NEIL DeLAND, horn	24
FRANK EPSTEIN, percussion	13/14
NINA FERRIGNO, piano	5/6
BURTON FINE, viola	24
CATHERINE FRENCH, violin	5/6
EDWARD GAZOULEAS, viola	13/14
JUDITH GORDON, piano	20
HAWTHORNE QUARTET (RONAN LEFKOWITZ, HALDAN MARTINSON, violins; MARK LUDWIG, viola; SATO KNUDSEN, cello)	23
GREGG HENEGAR, bassoon	18
RANDALL HODGKINSON, piano	23
VALERIA VILKER KUCHMENT, violin	9
RICHARD MACKEY, horn	18
THOMAS MARTIN, clarinet	23
KAZUKO MATSUSAKA, violin	5/6, 9
MARK McEWEN, oboe	18
JOSEPH McGAULEY, violin	Nov. 13
JONATHAN MENKIS, horn	18
JOEL MOERSCHEL, cello	5/6, 24
ANDREW PEARCE, cello	9, 20
ANN HOBSON PILOT, harp	13/14
CAROL PROCTER, cello	13/14
RICHARD RANTI, bassoon	24
VICTOR ROMANUL, violin	24
JEROME ROSEN, piano	9
TODD SEEBER, double bass	24
ROBERT SHEENA, oboe	18
LUCY SHELTON, soprano	13/14
ROLAND SMALL, bassoon	18
FENWICK SMITH, flute	13/14
TATIANA YAMPOLSKY, piano	Nov. 13

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all of the orchestra's activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO concerts can be purchased on-line through a secure credit card transaction.

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BURTON FINE, viola
JOEL MOERSCHEL, cello
TODD SEEBER, double bass
SCOTT ANDREWS, clarinet
RICHARD RANTI, bassoon
NEIL DE LAND, horn

STRAUSS — *Till Eulenspiegel Once Again*, arranged by Franz Hasenöhrl for violin, clarinet, bassoon, horn, and double bass

BEETHOVEN — Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto

Richard Strauss/Franz Hasenöhrl
Till Eulenspiegel Once Again, Strauss's orchestral tone poem transcribed by Franz Hasenöhrl for violin, clarinet, bassoon, horn, and double bass

Transcriptions are dangerous stuff, and the perils of the absurd are never far away. Casella and Stokowski set Bach pieces for unaccompanied violin for orchestra (but so did Bach), and the *Hausmusik*-mad nineteenth century produced renditions of Beethoven's Ninth Symphony for two flutes. But such things, when masterfully done, can delight and illuminate. Schoenberg's transcription (up) of the Brahms G minor piano quartet for orchestra is an example, and so is his transcription

(down) of Strauss's *Emperor-Waltzes* for chamber ensemble. And without doubt the Hasenöhrl version of Strauss's *Till Eulenspiegel's Merry Pranks* is an enchanting *jeu d'esprit*, carried out with wit and ingenuity.

This improbable enterprise goes back to 1945, when Vienna was just beginning to collect its musical life from ruins again, and the figure most specifically behind it is a certain Rudolf Effenberger, who had been in charge of backstage arrangements at the hall of the famous Society of Friends of Music long enough to have known Johannes Brahms. He had picked up considerable musical lore and knowledge over the years, and, pretending great indignation when a musician was unable to identify Strauss's Opus 28, he said that he would allay the fellow's ignorance by arranging to have a few Philharmonic players acquaint him with this work. He then went to Hasenöhrl and asked him to prepare a transcription for "a few Philharmonic players," and Effenberger was enough of a fixture in Vienna's music world that one didn't say no to him. Hasenöhrl (1885-1970) was himself a prolific composer whose esteem in Austria was certified by many awards and prizes, and many performances. Strauss, it should be added, was enchanted by this transformation of his fifty-year-old comic masterpiece and gave it his official blessing. For those needing an introduction to Strauss's original orchestral tone poem, suffice to say that it was inspired by the fictionalized exploits of a real-life fourteenth-century rogue whose story passed into German folklore long before Strauss made him the subject of his own dazzlingly inventive 1895 orchestral masterpiece.

—Michael Steinberg

Ludwig van Beethoven
Septet in E-flat, Opus 20

Beethoven composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Price Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. This concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December Beethoven wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely conscious of the weight of the great Viennese tradition. For a time relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched eighteen florins as against the seven florins bid for the autograph of the *Missa Solemnis*.

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass, clarinet, bassoon, and horn. The size of the ensemble might suggest a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings of the instruments, giving each a chance to shine. The six-movement layout recalls the leisurely structure of eighteenth-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (If the

serenade genre was reactionary, Beethoven's Septet was still not the last example of the type: in 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, Allegro con brio. The beautiful Andante cantabile has a melody of bel canto lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796 (he was later persuaded to publish it in 1805 with the misleadingly high designation of Opus 49, No. 2). Scholars have attempted to trace the folklike tune used for the variations in the fourth movement. It was published in 1838, apparently as a folk song, with the text *"Ach Schiffer, lieber Schiffer"* ("Ah sailor, dear sailor"), but there is no evidence that the tune predates this Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed convention in calling it a minuet. In both cases the verve of the music takes it far from the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than 1789), he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier; it whirls the Septet to a brilliant conclusion.

—Steven Ledbetter

Violinist **Victor Romanul** joined the Boston Symphony at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist, a position he held until the fall of 1993. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall, and has appeared frequently as soloist on viola and viola d'amore with the BSO, the Boston Pops, and other musical organizations. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine is the solo violist on Seiji Ozawa's BSO recording of Strauss's *Don Quixote* with Yo-Yo Ma and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels. He is a member of the Mélisande Trio, which also includes his wife, harpist Susan Miron, and BSO flutist Fenwick Smith.

Born in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the

Chicago Musical College. He received his bachelor of music degree with distinction from the Eastman School of Music, where he studied with Ronald Leonard; he joined the Boston Symphony Orchestra in 1970, following graduation. Besides his BSO commitments, Mr. Moerschel has performed as soloist, chamber musician, and contemporary music cellist with the Wheaton Trio, the Francesco and Amici string quartets, Boston Musica Viva, and Collage New Music. He is on the faculty at Wellesley College and at the Boston University Tanglewood Institute.

Todd Seeber joined the Boston Symphony Orchestra's double bass section in May 1988; from January 1986 until he became a BSO member he was principal bass of the Buffalo Philharmonic, which he joined at twenty and with which he appeared frequently as a soloist. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began playing the double bass at eleven and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. Mr. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition; in May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Mr. Seeber was a fellowship student at the Tanglewood Music Center in 1983 and 1984. Before joining the Buffalo Philharmonic, he was assistant principal bass of the Boston Pops Esplanade Orchestra and of the Handel and Haydn Society Orchestra. Mr. Seeber is a member of the double bass faculty at the New England Conservatory of Music and at Boston University.

Scott Andrews was appointed second clarinetist of the Boston Symphony Orchestra during the 1995-96 season. He has also performed with such Boston-area musical organizations as the Cantata Singers & Ensemble, the New England and Gardner Chamber Orchestras, and the AUROS Group for New Music. A frequent performer in the BSO's Prelude Concerts at Symphony Hall and at Tanglewood , he has also appeared with the Boston Symphony Chamber Players and on the First Monday concert series in Jordan Hall. Originally from Virginia, Mr. Andrews played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach; later he graduated with distinction from the New England Conservatory of Music, where he studied with former BSO principal clarinetist Harold Wright. Fellowship Artist-in-Residence at the Kneisel Hall Chamber Music Festival in 1992, and twice awarded fellowships to the Tanglewood Music Center, he has given recitals and chamber music concerts throughout the United States.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season. Also principal bassoonist of the Boston Pops Orchestra, Mr. Ranti was born in Montreal and started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

Horn player **Neil De Land** is a free agent based in Boston. As such, he is a member of the Boston Philharmonic, Springfield Symphony, Portland Symphony, and the Boston Modern Orchestra Project. He also performs regularly with Emmanuel Music and the Boston Symphony Orchestra and has performed with the Boston Symphony Chamber Players and the Moab Music Festival in Utah. He can be heard on the recent Boston Philharmonic recording of the Shostakovich Cello Concerto. Mr. De Land studied at the University of Minnesota and received his bachelor of music degree from the New England Conservatory of Music. His principal teachers were BSO horn players Richard Sebring and Jay Wadenpfuhl.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, October 25, 1998, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with MARYLOU SPEAKER CHURCHILL, violin
KEISUKE WAKAO, oboe
MARK KROLL, harpsichord

VIVALDI — Concerto in G minor for flute, violin, oboe, and bassoon, with cello and harpsichord, RV 107

Allegro
Largo
Allegro

Messrs. ZOON, L0WE, WAKAO, SVOBODA, ESKIN, and KROLL

HARBISON — Woodwind Quintet
(performed to honor the composer's 60th birthday year)

Intrada: Moderato
Intermezzo: Allegretto, lusinghando
Romanza: Andante
Scherzo: Prestissimo—Moderato rubato—Tempo I
Finale: Adagio—Alla marcia

Messrs. ZOON, WAKAO, HUDGINS, SOMMERVILLE, and SVOBODA

INTERMISSION

DVOŘAK — Quintet in G for two violins, viola, cello, and double bass, Opus 77

Allegro con fuoco
Scherzo: Allegro vivace
Poco Andante
Finale: Allegro assai

Mr. LOWE, Ms. SPEAKER CHURCHILL, Messrs. ANSELL, ESKIN, and BARKER

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

Antonio Vivaldi
Concerto in G minor for flute, violin, oboe, bassoon, and cello, RV 107

The image most listeners have of the Vivaldi concerto naturally comes from the ones we know best—the four solo violin concertos performed together as *The Four Seasons*. But Vivaldi's vast quantity of solo concertos—hundreds of them, including 220 for violin alone!—is by no means the extent of his contribution to the genre: he also left many ensemble concertos in which no single instrument predominates as *the* soloist. These include some sixty concertos for string orchestra with continuo, four concertos for two orchestras, and twenty-two concertos for chamber ensemble. It surprises us to hear these latter works called "concertos" at all, since we think of the genre as an orchestral form, and Vivaldi's chamber concertos call for only three to six soloists with *basso continuo*. (The present G minor concerto is properly regarded as calling for four solo instruments; the cello functions as continuo along with the harpsichord.) But Vivaldi surely knew the older use of the term "concerto" (derived from the verb "*concertare*," "to compete"), and he cast his chamber concertos as delightful intimate competitions among the various players. Bach's *Brandenburg* Concertos are actually part of the same tradition, though considerably more elaborate in structure, and more varied in instrumentation. None of Vivaldi's chamber concertos was published, so we have no real hint of when they might have been composed, but specialists presume that they began to appear in the 1720s. The G minor concerto is probably a later work because it calls for flute, which gradually took over in popularity from the recorder. And while some of the so-called "chamber concertos" are really disguised solo concertos in miniature, with one instrument predominating, RV 107 is true chamber music, with all four soloists taking leading roles at different times.

The three movements are all compact and straightforward. Flute and violin seem to be the leaders at the outset of the first Allegro, but soon it becomes clear that Vivaldi is rotating all the instruments through their paces. When, in the middle of the movement, the violin plays an elaborate and difficult fast run, we first think of it as purely "violinistic"—until Vivaldi challenges the oboe to match it. A really exquisite feature of this concerto is the variety and freshness of the sonorities Vivaldi creates, particularly in the second and third movements, where the stringed instruments are plucked rather than bowed. The Largo thus becomes an elegant serenade, with the woodwinds serving as the "singers" accompanied by the strings' "guitar." The finale unfolds over a version of a popular ostinato bass figure, a descending four-step line that serves as the basis for improvisatory variations in which Vivaldi offers kaleidoscopically varied colors, producing an effect of far greater richness than one might have imagined from the small number of players.

Coming Concerts...

January 24, 1999, with André Previn, piano ◆ MOZART Quintet in E-flat for piano and winds, K.452 • WAGNER *Siegfried Idyll* (original chamber version) . SCHOENBERG *Verklärte Nacht*, for string sextet, Opus 6

March 28, 1999 ◆ WEBER Trio in G minor for flute, cello, and piano, Opus 63 • ROUSSEL Serenade for flute, violin, viola, cello, and harp, Opus 30 • BRAHMS Trio in A minor for clarinet, cello, and piano, Opus 114

Single tickets at $27, $20, and $15 may be purchased at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

John Harbison
Woodwind Quintet

John Harbison composed his Woodwind Quintet in 1979 on a commission from the Aulos Quintet after they had won the Naumburg Award for chamber music, which gave them the opportunity to request a work from any composer of their choice. At that time, he alluded to the Greek myth of the competition between the flute-playing satyr Marsyas and the god Apollo, whose instrument was the lyre. Surely the deck was stacked in that contest between a satyr and a god; Marsyas never had a chance. Apollo was able to play his instrument and sing at the same time—something that the player of a wind instrument cannot do. Therefore the judgment went to Apollo, while Marsyas was flayed alive. "Ever since," the composer noted, "wind players have been sentenced to forage in a sparse and undernourished musical literature." The woodwind quintet, as an ensemble, only begins in the nineteenth century, and not until the twentieth did it arouse much interest on the part of composers. John Harbison's quintet is a superb addition to that literature, making a virtue of necessity by characterizing the five members of the ensemble as real individuals and calling for virtuosic playing from each of them.

Harbison (born 1938 in Princeton, New Jersey) has long been one of Boston's leading composers and musical leaders. After studies at Harvard with Walter Piston and then at Princeton with Earl Kim and Roger Sessions, he spent a year in Berlin studying with Boris Blacher. He attended the Tanglewood Music Center as a Fellow in Composition, returning on two occasions as composer-in-residence. Three of his orchestral works—*Diōtima*, the Symphony No. 1, and the Cello Concerto—were premiered by the Boston Symphony Orchestra. The Boston Symphony Chamber Players have recorded his Piano Quintet, *Words from Paterson*, and the song cycle *Simple Daylight*, available on a Nonesuch compact disc.

From his teens Harbison was active as a performer in jazz (on piano) and chamber music (on viola). Among his major contributions to Boston's musical life was his work as conductor of the Cantata Singers from 1969-73, specializing in Baroque and recent music; he remained actively involved with the group after his directorship ended, composing several works for them including his Schützian *Flight Into Egypt*, which fused elements of new and old music, and for which he won the Pulitzer Prize. He has also played an active role with the music program at Emmanuel Church. Indeed, when composing the Woodwind Quintet, he had in his internal ear the playing of the Emmanuel Woodwind Quintet (just as his sometime teacher Piston always thought of the sound of the Boston Symphony, no matter what orchestra had commissioned a given orchestral work). Harbison has taught for many years at MIT with time out for extended periods as composer-in-residence with the Pittsburgh Symphony Orchestra and the Los Angeles Symphony Orchestra. His catalogue ranges widely from opera and symphonic scores to chamber music, songs, and choral works. He is currently completing an opera, *The Great Gatsby*, for the Metropolitan Opera.

Regarding the Woodwind Quintet, Harbison has written, "I regarded the writing of a quintet for woodwinds as challenging. It is not a naturally felicitous combination of instruments, such as a string quartet. I determined to deal in mixtures rather than counterpoints, and to strive for a classical simplicity of surface—to maximize what I felt to be the great strength of the combination, the ability to present things clearly." The relatively "dry" expressive character of the woodwinds naturally lent itself to crispness and precision; many passages in the score, though entirely original, recall characteristic sonorities of Stravinsky, one of Harbison's favorite composers, and particularly of the *Symphonies of Wind Instruments*.

Harbison's Woodwind Quintet consists of five movements presenting different musical characters, each offering considerable freedom for the five instruments to reveal their own

personalities. The second and fourth movements are distinctly shorter, functioning as contrast and relief to the longer and somewhat more elaborate odd-numbered movements. The opening *Intrada* suggests the kind of hieratic procession characteristic of Stravinsky; it features a sustained high part for horn, with bassoon, that evoked terror when it was first presented to the players. Harbison grudgingly offered easier alternatives in several spots, though—as often happens in such cases—what seems impossible at first sight turns out eventually to be a challenge that players meet willingly. Chordal passages are purposely strident, emphasizing the different sonorities of the five instruments, the sheer unlikeliness of their ever joining in a single blended sonority. The *Intermezzo* is more relaxed and lyrical, its mood set by the plangency of the oboe at the beginning and with a gentle pulsation underlying the whole. The *Romanza* opens with sustained "romantic" lines in overlapping voices, while the other parts provide undulating counterfigures. Detached, crisp marching figures with wide leaps, high to low, provide a central contrast. The *Scherzo* is a whirling dervish of running lines in one part or another, while the remaining instruments take turns punctuating a rhythmic accompaniment of two repeated notes at a time. The *Finale* opens with a brief slow introduction that again sounds the Stravinskyan note, then moves into a chipper little march that becomes increasingly lively and rambunctious to the horn's barbaric yawp just before the close.

Antonín Dvořák
Quintet in G for two violins, viola, cello, and bass, Opus 77

To judge from its opus number alone, the G major string quintet must have been composed after the *Scherzo capriccioso*, Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72; in short, a work of the mature Dvořák. That is exactly what the composer's publisher Simrock wanted prospective purchasers to think. Actually the quintet had been written more than ten years earlier than its published opus number would suggest. The composer himself called it Opus 18 and objected strenuously, if fruitlessly, to Simrock's deceit. He turned to this unusual medium—a string quintet with double bass—after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously, the work received its first performance the following March. The judges who first saw the manuscript awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and... knowledge of the instruments." At that time it had five movements, an Intermezzo in B standing in second place. But Dvořák decided that two slow movements overdid it, so he removed the Intermezzo and later published it separately as the Nocturne for strings, Opus 40.

The player benefiting most from the presence of the double bass is the cellist, who, freed from customary duties of harmonic support, has a much greater opportunity to range widely in the thematic interplay of the lines. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves, a sonority not possible for a string quartet, or even for a quintet with two cellos (like Schubert's C major). Once this unique feature has been established in the listener's ear, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, if somewhat square in the working out of musical ideas. The bouncy scherzo dances jovially into a gentler Trio with some charming irregularities of phrasing. The slow movement's unfettered lyricism makes it in many ways the high point of the work.

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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, January 24, 1999, at 3 p.m. at Jordan Hall

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Edwin Barker, double bass
Jacques Zoon, flute
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with ANDRÉ PREVIN, piano
ELIZABETH OSTLING, flute
KEISUKE WAKAO, oboe
SCOTT ANDREWS, clarinet
NEIL DELAND, horn
MARYLOU SPEAKER CHURCHILL, violin
ROBERT BARNES, viola
MARTHA BABCOCK, cello
SATO KNUDSEN, cello

MOZART — Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, K.452

Largo—Allegro moderato
Larghetto
Rondò. Allegretto

Messrs. PREVIN, WAKAO, HUDGINS, SVOBODA, and SOMMERVILLE

WAGNER — *Siegfried Idyll* (original chamber version)

Ms. OSTLING, Messrs. WAKAO, HUDGINS, ANDREWS, SVOBODA, SOMMERVILLE, DELAND, and SCHLUETER; Mr. LOWE, Ms. SPEAKER CHURCHILL, Mr. ANSELL, Ms. BABCOCK, and Mr. BARKER

INTERMISSION

SCHOENBERG — *Verklärte Nacht*, for string sextet, Opus 4

Mr. LOWE, Ms. SPEAKER CHURCHILL; Messrs. ANSELL and BARNES; Ms. BABCOCK and Mr. KNUDSEN

Nonesuch, DG, Philips, RCA, and New World records
Baldwin piano
André Previn plays a Bösendorfer piano.

Wolfgang Amadè Mozart
Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, K.452

Mozart wrote his quintet for piano and winds, K.452, during the most successful period of his life, the heady six weeks in early 1784 when he appeared in twenty concerts, presenting new works right and left. Most of the works surrounding the K.452 quintet were piano concertos. The brilliance and display required in the piano concerto left unmistakable traces in the keyboard writing of the chamber work, but Mozart nonetheless achieves a truly extraordinary balance among the instruments, respecting the special strengths and weaknesses of each, so that all take part fully in an ensemble that was both original and unusual.

Mozart completed the quintet on March 30, 1784, and performed it only two days later. We do not know the names of the four wind players who performed with him, but it is safe to assume that they were superb musicians who somehow happened to be available at just this time, suggesting the unique instrumentation of the piece. The composer was justifiably proud of the result. He wrote to his father on April 10 that it was "the best work I have ever composed." The quintet certainly also had an effect on the young Beethoven, who in 1796-97 tried his hand at a piece with the identical scoring (Opus 16). But Mozart's work remains unsurpassed in its freshness and endless variety. No composer has ever surpassed him in his understanding of the possibilities of the wind instruments, alone or in combination; and he was, of course, one of the greatest pianists of his day. Each player in turn is given his moment of prominence with material beautifully conceived for the technique of the instrument; but it is in the ever-changing patterns of ensemble groupings that Mozart astonishes and delights us. The piano tends to lead the witty and urbane dialogue of the opening movement, introducing the winds one by one, but it moves more to the background in the slow movement, providing accompaniment for the wind solos and ensemble groupings. The final spirited rondo culminates in a brilliant written-out "*cadenza a tempo*" for all five players, capping off this concerto-like piece that nonetheless never exceeds the bounds of chamber music.

Richard Wagner
Siegfried Idyll

From its title one would guess that Wagner's *Siegfried Idyll* was, like "Siegfried's Rhine Journey," connected to the hero of his mighty *Ring* tetralogy and perhaps drawn from the third part of that work, itself entitled *Siegfried*. A logical assumption, perhaps, but only partly correct. In fact we were never supposed to hear this music; it was a very private piece, composed for a family event. Only Wagner's constant lack of funds persuaded him to sell the score to a publisher for a little ready cash. Its original title was *Tribschen Idyll*, the Siegfried in question being Wagner's infant son; thereby hangs a tale.

During a period when he had temporarily broken off work on the *Ring* to create the single (but mighty) operas *Tristan und Isolde* and *Die Meistersinger*, Wagner's strongest proponent was the conductor and pianist Hans von Bülow; but Wagner was closer still to Bülow's wife Cosima, Franz Liszt's intelligent and vivacious daughter. On the day of the first orchestral rehearsal for *Tristan*, with Bülow conducting, Cosima gave birth to a daughter named Isolde! Though Isolde was registered as Bülow's daughter, Wagner was known to have been the father. Wagner and Cosima had another daughter before Bülow, unable to take further scandal, gave her a divorce. On June 6, 1869, she bore a son, Siegfried. The following August, after her divorce from Bülow, she and Wagner married.

After leaving Munich, Wagner moved to a small house in Geneva, where Cosima joined him in November 1868. They gave this house the nickname "Tribschen" and it

was here, in quiet surroundings far from the artistic world, that they first lived together publicly as husband and wife. And it was there that Wagner prepared for his new wife an exquisite present for her thirty-third birthday, which fell on Christmas Day 1870. He assembled the players and rehearsed it privately without Cosima's learning anything of his plans. Cosima's diary entry for December 25 tells the tale:

> When I woke up I heard a sound. It grew louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. [Richard] came in to me with the five children [the two by Bülow in addition to the three with Wagner] and put into my hands the score of his "Symphonic Birthday Greeting." I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever!

The *Siegfried Idyll* is Wagner's most popular orchestral work, and his most intimate. It is tranquil and introspective, a clear reflection of the contentment he found in his newly-established home with Cosima. It has long been thought that the quiet opening for strings uses material Wagner had intended to put into an unfinished string quartet, but recent research has demonstrated that the theme in question was never planned in four parts (as a string quartet would be) but in five or six, and that Wagner therefore probably intended it from the first for his opera *Siegfried*, where it is part of the final duet between Siegfried and Brünnhilde ("Ewig war ich"). Then, when planning the birthday surprise after the birth of his own Siegfried, Wagner naturally enough drew upon music already connected in his mind with the hero. Other themes in the piece come from a German nursery rhyme and a few ideas from his opera *Siegfried*, all used by Wagner to create a loving, gentle orchestral lullaby for a miniature orchestra.

Both Wagner and Cosima felt that this work was something connected to the intimacy of their marriage, so it was with some pain that Wagner, in a time of financial difficulty, sent it off to a publisher in November 1877. Cosima was saddened, but resigned. She confided to her diary, "The secret treasure is to become public property." It was her loss, but definitely our gain.

Arnold Schoenberg
Verklärte Nacht, for string sextet, Opus 4

Arnold Schoenberg, that giant among twentieth-century composers, wrote his most popular score, *Verklärte Nacht* (*Transfigured Night*), at the very end of the nineteenth century. Its popularity certainly has something to do with the work's palpable links to the era that was ending, but it is at the same time remarkably forward-looking, anticipating the composer that Schoenberg became. Throughout the 1890s Schoenberg had composed string quartets, the medium he knew best as a performer (he played the cello). Most of these he destroyed, but one score, an enormously assured and competent quartet in D, dating from 1897, shows how much he had learned in his self-directed study and his few formal lessons with his friend Alexander von Zemlinsky. Yet even this could scarcely prepare us for the artistic maturity of the string sextet he was to create two years later.

Like so many Schoenberg scores, *Verklärte Nacht* was written at a furious pace, the bulk of the work being composed in just three weeks in September 1899, though the composer was not ready to sign and date his score until December 1. The overt inspiration was a poem by the German writer Richard Dehmel (1863-1920), whose *Weib und Welt* ("Woman and World") had made something of a stir at its publication in 1896 when goverment censors found some of the poems offensive. Schoenberg set texts from Dehmel's book almost at once in some of his earliest songs (Opus 2 and 3). *Verklärte Nacht* was a natural choice as an inspiration for a musical setting, since Dehmel's poem

is laid out almost in a musical way. The last line, for example, is a transformed echo of the opening line, a device that Schoenberg brilliantly mirrors in the music.

The poem is laid out in five short sections, of which the first, third, and fifth are impersonal narration describing the unnamed man and woman walking along on a moonlit night. At first the natural surroundings seem cold and bare. The second section is a speech by the woman, who confesses that she carries another man's child. Before she met her companion, she explains, she had felt that motherhood would provide her with purpose. Now she has fallen in love with him and must confess her fault. A brief narrative interlude describes her faltering steps and the moonlight flooding down upon them. The man's response makes up the fourth section of the poem. He is understanding and magnanimous. The radiance of the natural world convinces him that the love they feel will draw them together and make the child theirs as well. The poem closes with another description of the moonlit night, now bright with hope.

For all its reflection of the original poem, though, *Verklärte Nacht* thoroughly transcends the usual point-to-point descriptiveness of run-of-the-mill romantic program compositions and provides a thoroughly satisfying musical shape on its own terms. It is cast as a double sonata, following the five sections of Dehmel's poem. The "narrative" parts are quite brief, but the second and fourth, representing, respectively, the words of the woman and the man, are full-scale sonata forms, the first in D minor, the second in D major (though these keys are stretched considerably in their tonal function). Moreover, the second is built out of musical ideas that affirm expressive ideas heard more tentatively in the first. From the literary point of view, this can be seen as a reflection of the woman's anguish on the one hand and the man's generous confidence on the other. But it functions equally well from a purely musical point of view, with the second sonata section truly completing and "transfiguring" the first, so that the dark and faltering steps of the opening end with the serene and shimmering moonlight at the close.

—Notes by Steven Ledbetter

As conductor of the world's great orchestras, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host, **André Previn** is familiar to millions worldwide. In September 1998 the San Francisco Opera presented the world premiere of his first opera, *A Streetcar Named Desire*, based on the play by Tennessee Williams. In December 1998 he was honored with a 1998 Kennedy Center Award for Lifetime Achievement in the Arts and was named "Musician of the Year" by *Musical America*. In 1996 he was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn also performs and teaches annually at the Curtis Institute of Music and the Tanglewood Music Center, where he conducts the student orchestras, works with student conductors and composers, and coaches chamber music. He made his BSO debut in August 1977 and has appeared regularly with the orchestra since then. This is his first appearance with the Boston Symphony Chamber Players.

Next Concert...

March 28, 1999, with Lee Luvisi, piano ◆ WEBER Trio in G minor for flute, cello, and piano, Opus 63 • ROUSSEL Serenade for flute, violin, viola, cello, and harp, Opus 30 • BRAHMS Trio in A minor for clarinet, cello, and piano, Opus 114

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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, March 28, 1999, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Steven Ansell, viola
Jules Eskin, cello
Edwin Barker, double bass
Jacques Zoon, flute
William R. Hudgins, clarinet
Richard Svoboda, bassoon
James Sommerville, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with ANN HOBSON PILOT, harp
LEE LUVISI, piano

WEBER — Trio in G minor for piano, flute, and cello, Opus 63

Allegro moderato
Scherzo: Allegro vivace
Schäfers Klage. Andante espressivo
Finale: Allegro

Messrs. LUVISI, ZOON, and ESKIN

ROUSSEL — Serenade, Opus 30, for flute, harp, violin, viola, and cello

Allegro
Andante
Presto

Mr. ZOON, Ms. HOBSON PILOT, Messrs. LOWE, ANSELL, and ESKIN

INTERMISSION

BRAHMS — Trio in A minor for clarinet, cello and piano, Opus 114

Allegro
Adagio
Andante grazioso
Allegro

Messrs. HUDGINS, ESKIN, and LUVISI

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Baldwin piano
Lee Luvisi plays the Steinway piano.

Carl Maria von Weber (1786-1826)
Trio in G minor for flute, cello, and piano

When his first wife failed to produce the musical prodigy that Franz Anton von Weber desired, he simply married again at the age of fifty-one, and Carl Maria von Weber was born on December 18, 1786, in Autin, a small town in the extreme north of Germany. The boy traveled for some dozen years with the dramatic road company of which his father was director, studied for a time with Michael Haydn in Salzburg, and also with the organist, organ builder, theorist, and composer, the Abbé Georg Joseph Vogler, whose powerful connections landed Weber a job at seventeen as opera conductor at Breslau, the first of numerous such posts he would hold. Weber is known today mainly for his operas, or at least for the overtures to his operas *Der Freischütz*, *Euryanthe*, and *Oberon*, and perhaps, too, for his *Koncertstück* for piano and orchestra, but his music also includes solo and chamber works, vocal and choral music, incidental music for the theater, and music for the church.

Weber completed his Trio for flute, cello, and piano on July 25, 1819, during an interruption from work on *Der Freischütz*. The third-movement *Schäfers Klage* ("Shepherd's Lament")–the title's source is unclear: it may simply denote general character, though folk-tune sources have been posited–was likely reworked, however, from a piece written in March 1815 for the father and son flute virtuosos, Caspar and Anton Furstenau; that piece may itself have derived from an Adagio and Variations Weber wrote the year before for Philippe Jungh of Prague, an amateur cellist who was Weber's doctor. John Warrack, Weber's biographer, has described the trio as "one of Weber's strangest and most affecting works, and the one which exercises him most in keeping a classically based formal control over very diverse material" during the course of its four movements.

The Allegro opens with a melancholy song whose reflective character establishes the prevailing tone of the movement as a whole. Though the second theme-group begins in the expected major mode, chromatic shadows fall quickly. Weber begins the recapitulation with this second-theme material, saving the opening tune for a final return at the movement's close. The G minor scherzo suggests a mischievous knocking at the door;

In the course of nearly four decades, pianist **Lee Luvisi** has developed an enviable career as both soloist and chamber musician. Born in 1937 in Louisville, Kentucky, Mr. Luvisi was a student of Rudolf Serkin and Mieczyslaw Horszowski at Philadelphia's Curtis School of Music, where, upon graduating, he became the youngest faculty member in that institution's history. Returning to Louisville with his family in 1963, he assumed his present position as artist-in-residence at the University of Louisiana School of Music, where he is also a professor of piano. Mr. Luvisi's engagements have included appearances in the United States, Canada, Mexico, Australia, and Europe, performing as soloist with the most important orchestras and conductors as well as in recital. As a chamber musician he collaborates regularly with such leading artists as the Juilliard, Guarneri, Cleveland, and Emerson quartets, Itzhak Perlman, Pinchas Zukerman, and Dawn Upshaw. An artist-member of the Chamber Music Society of Lincoln Center, Mr. Luvisi is a frequent guest of New York's Mostly Mozart Festival and Chamber Music at the "Y." He was a participant for many years in the Marlboro, Aspen, Casals, and Santa Fe festivals, he was featured on the "Live From Lincoln Center" telecast of the concert that opened New York's Mozart bicentennial celebration, and he has performed virtually all of Mozart's works for solo piano in an eight-concert series in his native Louisville.

for major-mode contrast, Weber writes a quick-moving triple-time dance that highlights the agile flute player's upper register. The "Shepherd's Lament" shows each of the three instruments at its mellifluous best, whether individually or in combination with the others. At the end, a cadenza-like passage for flute introduces a last, chromatically darkened statement of the theme.

In the finale as in his first movement, Weber is particularly inventive in his treatment of sonata form. Not only is the finale's main theme clearly conceived with imitative treatment in mind (one can imagine a Bach fugue on just such a subject), it also foreshadows the skipping second theme (marked "*scherzando*") by introducing that theme's head-motif as a countersubject in piano and cello during the movement's opening phrases. That connection is further exploited in the recapitulation, where the main theme links directly to the second subject, the more vigorous transitional material from earlier in the movement now being held in reserve for the energetic, orchestrally conceived close. In this movement as throughout the piece, the elements of classical style have been thoroughly assimilated by a composer who is, above all else, a man of the theater. Nor does it seem far-fetched to hear, in this finale, at least passing allusion to *Der Freischütz*, which occupied Weber for three years, and which would have its premiere in June 1821.

–Marc Mandel

Albert Roussel (1869-1937)
Serenade, Opus 30, for flute, harp, violin, viola, and cello

Albert Roussel was born in 1869, his birth date falling almost exactly between those of Debussy (1862-1918) and Ravel (1875-1937); Roussel died a few months before Ravel in 1937. It is of no small importance that Roussel was a contemporary of the two composers most responsible for the identity of French music at the turn of the last century. As was the case with Roussel's two better-known compatriots, it was at least partly due to the influence of other cultures (but not the German culture!) that Roussel's music is so distinctly French. Roussel, in the footsteps of Gauguin and Rimbaud, absorbed the world's color through travel, for many years as a commissioned naval officer. (This is a striking parallel to the career of another near-contemporary, the composer-turned-admiral Jean Cras [1879-1932]. Cras, a pupil and friend of Duparc, is known for impressionistic, sea-inspired works such as the 1927 orchestral suite *Journal de bord*.) Roussel resigned his commission in 1894 to study music in Paris; later he became a professor of counterpoint, with both Satie and Varèse as pupils. (One wonders just what Roussel was teaching.) Apart from his travel in the navy, an extended tour of India and southeast Asia with his wife in 1909 strongly

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affected Roussel's music. Along with Debussy (and Ravel less so) he helped to heighten the interest in world culture that would culminate in the excitement of 1920s Paris.

Roussel's *Serenade*, Opus 30, was written in 1925 in the midst of those melting-pot years. A glance at the instrumentation, with its inclusion of flute and harp, is almost enough in itself to place the nationality of the piece. *Serenade* could nearly be called a *concertante* for flute, since that instrument presents the lion's share of the melodic material. There is also an extended viola melody in the Andante second movement. Although Roussel's use of modal melody and harmony probably stems as much from the influence of Debussy as from Asian music, the long-breathed melodies and straightforward formal arguments are Roussel's. The gamelan-like rhythms of the accompaniment help to provide the exotic coloring that characterizes much French music of the era.

–Robert Kirzinger

Johannes Brahms (1833-1897)
Trio in A minor for clarinet, cello, and piano, Opus 114

Brahms hinted to his publisher, when sending him the string quintet in G, Opus 111, that no further works were to be expected from his pen. He did not actually go so far as to say that he was written out, but the implication was clear nonetheless. That he continued to compose is largely due to the artistry of a single clarinetist, Richard Mühlfeld, whom Brahms had heard play during March 1891 while visiting the ducal court of Meiningen. As if to repay Mühlfeld for his unexpected role as muse, Brahms wrote no fewer than four major works featuring the clarinet, permanent and welcome expansions of the repertory for that instrument. The first of these was the present trio, followed in close succession by the Opus 115 quintet for clarinet and strings and soon after by the two clarinet-and-piano sonatas of Opus 120. As an alternative to the clarinet, Brahms also authorized use of the viola (which, so far as his publisher was concerned, would only help improve sales).

Brahms wrote the trio during the summer of 1891, but he was not ready to release it to the world before hearing the reaction of his friend Eusebius Mandyczewski. He sent the score off to Mandyczewski in July, and when the reply came back marveling at the blending of the clarinet and cello ("It is as though the instruments were in love with each other"), Brahms confessed that he was, in fact, composing again and that the trio was "twin to a far greater folly." He was referring to the Clarinet Quintet, which was also completed the same summer. Mühlfeld naturally played both works at their first performance, which took place at a Berlin concert in December.

It is a curious coincidence that the Opus 114 trio is in the same key as the Double Concerto for violin and cello, Opus 102, a fairly recent work that also pitted the cello against a higher instrument. The trio, though, is far more elegiac than the impetuous concerto, and the heavy emphasis on the minor mode almost throughout the first movement underlines the autumnal quality of the score. The second movement is a fantasy of richly elaborated lines, whether in delicate dialogue or impassioned octaves. From the very first notes its bright D major lends a welcome warmth. The third movement has, in place of a scherzo, a graceful and delicate A major waltz akin to some of the more pensive sections of the Liebeslieder sets. The finale returns to the minor mode to end the trio in a typically Brahmsian alternation of 2/4 and 6/8 meters with energy and drive.

—Steven Ledbetter